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LITERATURE

Essai Historique et Bibliographique sur les Rébus. Par Octave Delepierre. (Trübner & Co.)

ALTHOUGH Picardy has the honour of being considered the birth-place of the *Rebus*, the thing itself, but without a name, was practised by the earliest, rudest people, who conveyed by material figures to the eye what they could not convey to the thought by words. The "serpent" has been a rebus from the days that young Time counted his birthdays by the sun. The same mode of conveying information has been adopted within living memory by governors in distant settlements, who, by significant figures, have intelligibly proclaimed that whites and blacks might live on friendly terms; that if one murdered the other, that one would certainly be hanged; and that general peace and plenty were better than the gibbet. The old Aztec Generals painted their despatches, and the whole advance of Cortez on Mexico was explained to the Cacique or Emperor in pictures. In China and in Egypt the rebus was largely used, for hieroglyphics are but rebuses under a finer name. In England, facetious ecclesiastical architects chronicled the doings and characters of church dignitaries in many a group on the capitals of columns and tracery-work of cathedral arches. Menage states that it is the name—*Rébus*—which first came from Picardy. Certain younger members of the law used to amuse themselves and the people of Amiens, in the Carnival season, by reciting in public comic narratives and facetious satires, with equivocal expressions figured in a sort of hieroglyphic diagrams; and these were called "*De rebus quæ geruntur*," which may be taken for "The news of the day." In these matters all the facts and topics of the day were discussed, and figured in the freest way that covert satire could find. A taste for the thing spread into most households of the land. It was applied to the best and basest purposes. Just as flowers are the "rebus" by which sentiment finds utterance, so by figured images alone lovers wrote whole sonnets to their mistresses. People of impure tastes used them to express what could not be given in words. Other persons employed the rebus for mere amusement and the puzzling of their fellows. Camden tells us all that is known about the importation of the rebus from France into England. We learn from him that our English forefathers who followed Edward the Third in his victorious progress through France, fell into the humour as they found it over the Channel. The rebus came over the Straits from Calais "full sail, and was so entertained here by all degrees, by the learned and the unlearned, that there was nobody who could not hammer out of his name an invention by this wit-craft, and picture it accordingly. Whereupon, who did not busy his brains to hammer his device out of this forge?" Like Mr. Newberry, who to represent his name hung up a shield at his door, on which was painted a yew-tree with several berries, with a golden N in the middle, all of which was the rebus for N-ew-berry. Camden also tells of the ingenuity of a lover who loved a certain Rosa Hill. He wore em-

broidered on his coat a rose, a hill, an eye, a loaf, and a well, which signified "Rosa Hill I love well." M. Delepierre may be referred to the quaint old writer, Peacham, who, writing in the time of James the First, pleasantly alludes to armorial bearings in painted glass windows, and the painted or carved rebuses under which persons chose to signify their names. He cites, among other examples of bad taste to be seen painted in gentlemen's halls, parlours, or books, the rebus of Master Lugge, a nightingale in a bush, with a scroll in her mouth, on which was written, in imitation of the bird's note, "lugge! lugge!" One Master Foxcraft had painted in his rooms a fox feigning to be dead, as he lay upon the ice, amid a company of unsuspecting ducks and goslings. Peacham mercifully suppresses the name of a churchwarden of St. Martin's in the Fields, who caused to be engraved on the church communion cup a martin sitting upon a molehill between two trees, to indicate the name of the parish. "It is," says Peacham, "there yet to be seen upon the communion cup."

M. Delepierre admits into the family of Rebus such sound for sense as the following:—"G. A. C. O. B. I. A. L. N.," which reads, "J'ai assez obéi à Hélène." He has overlooked one of the cleverest of these laborious trifles, the lines on the death of the famous Maurice, Maréchal de Saxe, at the age of fifty-five years. In these lines, each last syllable has the sound of a number, and the total of the numbers amounts to fifty-five. It is only to be regretted that the lines are, for the most part, more ingenious than decent. The French are clever at such things. In 1818, the following (which is not in M. Delepierre's book) served to convey a censure on the Government. It professed to portray the condition of France in that year:—

Le peuple Français est ...	D. K. D.
Les places fortes sont ...	O. Q. P.
Quarante-trois Départements	C. D.
Le Roi n'est pas ...	M. E.
Les Ministres sont ...	A. I.
Les Pairs ...	E. B. T.
Les Députés ...	H. T.
La Dette Nationale ...	O. C.
Le Crédit ...	B. C.
La Liberté de la Presse ...	O. T.
La Charte ...	L. U. D.

M. Delepierre dates the decline of the rebus in England from the time that tavern signs adopted the device. This is perhaps questionable. The fashion, however, is certain. We still have the Bolt in Tun, the rebus of Prior Bolton, and the Bull and Mouth, which was once the hieroglyphic for Boulogne mouth or harbour. Men with names of animals or things took them for their signs. It is just possible that the rebus in heraldry went out in disgust when it came to be employed in tavern signs. The old ones remain, unless the families have gone out with them. The French De Crequis still adopt the Crequier, old French for "cherry-tree," for their crest. How common this canting heraldry was in England in centuries when heralds spoke "*non verbis sed rebus*," the reader may learn by referring to Mr. Boutell's well-known work, 'Heraldry, Historical and Popular.'

Francis of Assisi. By Mrs. Oliphant. (Macmillan & Co.)

THERE is a mood in which the mind turns away wearily from criticism and analysis and severe judgment of characters and actions, and rests itself in the enjoyment of some pleasant picturesque narrative, gleaming with enough of tender sentiment gently to stir the emotions, yet too remote in its interest to arouse passion or provoke antagonism. In such a mood ought to be read this life, by Mrs. Oliphant, of the founder of the Mendicant Orders, the least Romanist of all Rome's favourite saints, the most self-renouncing yet the tenderest and most human of all her ascetics, the simple-hearted, half-crazed enthusiast, Francis of Assisi.

In a more critical mood it might perhaps be thought that the very picturesque and romantic character of this volume has been attained at too great a sacrifice, and that it would have been more useful if it had been more discriminating, and had handled with a firmer grasp the great question of Asceticism in its relation to religion and social progress. But, on the other hand, it might be urged that as much as the volume might thus have gained of philosophic value, it would have lost of the delicate charm and grace that are characteristic of Mrs. Oliphant's style; and that in becoming less easy and pleasant reading, it would also have become less suitable to its place in Messrs. Macmillan's valuable and popular "Sunday Library."

Picturesque the volume eminently is, throughout all its pages. The scenery, the costume, the local colour, are invariably seized by the author, and artistically employed to give vividness to her story. Everywhere, with the distinctness of a painting, St. Francis and his little band of friars seem to stand before us, in their coarse brown gowns girt round the waist with a knotted rope, bareheaded and barefooted, as they incessantly plod along the highways and byways of Italy: now across the sunny plain of his native Umbria, all ablaze with flowers; now through the leafless crackling woods, or up the rugged snow-covered paths of the Apennine, in the biting winter blast; at one time making their way into the courtyard of some feudal castle, where the rude men-at-arms gather round and stare at their strange forms; at another passing in single file through the narrow streets of one of those fierce old Italian towns, singing as they go till they reach the market-place, where the wondering crowd would soon be hanging entranced on their simple but burning words. Nor does this picturesqueness of description only make pleasant reading; it really gives the true idea of the life of St. Francis. For, as Mrs. Oliphant says,

"it is on the way that everything befalls him. His life is but a record of journeys, long silent walks from one place to another, walks which are enlivened by the tender love of nature which is always manifest in his visionary eyes, and during the course of which he spies the lamb among the flock, and steps aside now and then to say his Hours among the singing birds, or make his gentle exhortation to them, dismissing his little sisters with a blessing. There is always an out-of-door sensation about the picture,—the woods rustling, the soft air blowing, the light striking on tower and tree. . . . All these scenes should be painted in broadly on the canvas which holds the figure of Francis, for among them, and not under the shelter of any roof, was his life spent."

Next to the picturesqueness of the book, we notice the soft womanly touch,—another feature of Mrs. Oliphant's style,—which enables her to make the most of any little bit of sentiment or gleam of tenderness that lights up the rude mediæval chronicle. Both qualities are well exhibited in her treatment of the story of the fair enthusiast, Clara, the first member of the female order of Franciscans, or "Poor Clares." How plainly we see the bright girl of sweet seventeen, as

"she stole out of her father's house in the darkness, and made her way down the hilly road towards the lonely little church of the Portiuncula. She was still dressed in her festival finery, with all her pretty maidenly ornaments. . . . Here she solemnly gave up 'the dregs of Babylon and a wicked world,' put aside her ornaments, had her long hair cut off, and received from the hands of Francis the rough brown woollen gown and cord which were to be hereafter all her bravery. . . . The little church streaming light out of all its windows into the external blackness, and the girl with her heart beating, with her long locks falling under the scissors, among that crowd of brown-frocked brethren, some one or two wistful women, servants or dependents, looking on—what a curious mixture of stealth and solemnity, light and darkness, there is in this midnight scene! . . . When the ceremony was over, and Clara had wrapped her girlish figure in the Franciscan habit, the Founder of the Order went out with her again into the night to conduct her to the nearest female convent of the Benedictines, where she could remain with decorum and safety. . . . There are few now-a-days who could sympathize with the secrecy and stealthiness of the flight, or with the part Francis played in it. But it would be hard to refuse a thrill of sympathy to the trembling and excited girl, hurried up and down those gloomy roads, under cover of the night."

From the remarks already made, it will be understood that what Mrs. Oliphant has aimed at doing is just to portray the individual man, apart from the ultimate effects of his life and work; to show us what sort of heart was beating under the strange garb—how courteous and sympathizing, how humble and self-renouncing, how simple and foolish. And utterly removed as the character is from any modern type, she does not fail to win for it the reader's sympathy. There is something very attractive in the picture of the youthful Francis, a born gentleman, though not of gentle blood, courteous to the meanest beggar, light-hearted and open-hearted, leading the innocent revels of his companions, and singing about the streets of Assisi the gay songs of the Troubadours. Then at the age of twenty-five falls on him an illness, which leaves an ineradicable mark on both brain and heart. The tragedy of human existence is unveiled to his sympathizing gaze; his soul is captivated by the wonder of Christ's sublime generosity; his heart burns with an unquenchable passion to devote his life henceforth to serve God and man. But it is only after two or three years of bitter doubt, during which his inward struggle breaks out into many a strange, mad act, that he finds his vocation. Then he solemnly takes Poverty for his bride,—utter, absolute Poverty,—and goes forth with the sole possession of a hair shirt, to make his life a literal imitation of the life of Christ on earth.

One comrade joined him, and then another, each adopting his rude dress, and living like him on scraps of food begged from the people. When they were eight in number, he sent them, two and two, to preach. When they had reached

a dozen, he led them to Rome, to ask the Pope's sanction for his Order. One can imagine what a sign and a wonder these simple enthusiasts were to Rome's princely ecclesiastics, and how doubtfully they were looked upon by the ambitious Innocent III., then engaged in riveting the chains of the Papacy on all the monarchs of Christendom. After some hesitation, however, he bade them "Go in the Lord's name," and gave them the tonsure, which admitted them within the outermost circle of the Church's ministers. That was all the orders St. Francis ever received, just sufficient to permit him to sing the gospel at the mass. So his Order was founded, and grew apace, and was humbly named by him the *Frati Minores*, or Lesser Brethren.

Many were the quaint things that he did, half sublime and half crazy, in his passionate love of poverty, and equally passionate sympathy with all God's creatures; but these we must leave to be read in Mrs. Oliphant's narrative. On the vexed question of the Stigmata she has bestowed considerable pains, and given some curious particulars. Every one knows that these Stigmata were resemblances of the five wounds of Christ, supposed to be miraculously impressed on the body of St. Francis, while he was contemplating the passion in an ecstasy or trance; but few probably are aware how far the likeness was said by the chroniclers to extend, who assert that not only did the red mark in the side actually bleed and stain the robe, but that in the hands and feet there was the likeness of the black rounded heads of the nails on one side, and of their black protruding points on the other, and that each image of a nail moved to and fro when pressed. It is rather unsatisfactory to the reader to find that after discussing the evidence for the existence of these mysterious marks, and for their alleged origin, Mrs. Oliphant confesses herself to be thoroughly puzzled, and sums up by saying—

"The evidence altogether is of a kind which it is almost equally difficult to accept and to reject. There is sufficient weight of testimony, when fully considered, to stagger the stoutest unbeliever; and there is too much vagueness and generality to make the most believing mind quite comfortable in its faith."

St. Francis died at the early age of forty-four, his body—brother Ass, as he used to call it—being completely worn out by labours and privations. We at the distance of six centuries must judge him, not by the swarms of consecrated mendicants, lazy and filth-incrusted, with which his order afterwards filled the towns and villages of his native land, but by the fire that consumed his simple heart, and the conditions of the age in which his lot was cast; and thus judging him, we will not quarrel with the eloquent epitaph which Mrs. Oliphant writes over his shrine:—

"Courteous, tender and gentle as any Paladin, sweet-tongued and harmonious as any poet, liberal as any prince, was the barefooted beggar and herald of God. We ask no visionary reverence for the Stigmata; no wondering belief in any miracle. As he stood he was as great a miracle as any then existing under God's abundant miraculous heavens; more wonderful than are the day and night, the sun and the dew; only less wonderful than that great love which saves the world, and which it was his aim and destiny to reflect and show forth."

East and West. Edited by the Countess Spencer. (Longmans & Co.)

THE poor districts in the East of London are as a foreign country to nearly all the rest of the metropolis. There misery and ignorance go hand in hand, and vice or folly is often of the party. Central Africa does not need half the looking after that the eastern end of our metropolis does. Some good people have taken the matter in hand. A Parochial Mission-Women Association has had the support of a Supplemental Ladies' Association; and between the Women and the Ladies some beneficial result has been reached, though perhaps not as much as could be fairly expected. Lady Spencer adopted one of the poor districts; that is to say, having visited it, witnessed the prevailing destitution, and the isolation and helplessness of the clergyman and his wife, the Countess not only gave the missionary women right to apply to her for assistance in cases of extreme distress, but she got eleven other ladies from the West End to join her, who formed the Supplemental Ladies' Association, working through the older sisterhood, and, according to that sisterhood's reports, helping with money, clothes, or orders for hospitals, and assisting in any way they could, without infringing the great principle of the Parochial Mission-Women Association, that of not giving indiscriminate alms. It appears that the individual cases really benefited are few,—we cannot well see why they should be so,—but the Countess Spencer states, rather curiously, that "in this attempt to relieve sad cases of poverty and sickness there is a wider good to be gained—that of showing to the toiling, struggling poor in the East that, amid the glitter, wealth, and luxury of the West, there are many who sympathize with their sorrows, and who are ready and willing to help them in their distress." Why, then, are the "individual cases really benefited" so few?

The text which follows the Countess's Introduction is furnished by a lady who has had large experience in missionary work; and there may be learnt in part that beneficial results are comparatively rare because the poor are often unhelpable. Such traits as the book contains of East-end life, manners, and morals are exceedingly curious, and are not in the common vein or of the common quality of books devoted to such illustrations. We do not believe that the following narrative is very highly coloured. It refers to the telling the story of the Saviour, with pictures to fix the story-teller's details. The method was preferred by the poor listeners to the Scripture text:—

"When going through the Annunciation, and the meeting between Mary and Elizabeth, I said something about the example such holy talk was between an old woman and a young one. 'Ain't much of such talk nowadays, leastways at the Mill, where the old 'uns always tries to do the carrying-on for the young 'uns.' The Nativity called forth great compassion for the Blessed Mother, and one woman said, 'Them innkeepers was wusser than the parish, for even they daren't turn a woman in labour into the stables; never heerd such beasts in my life.' And one day I took the Family of Bethany, and in describing the sisters so honoured with special friendship by our Lord, said how different they were in character, and that we were too apt to think all good people should be alike, &c. 'I guess they was as different as peas and taters; but the good Lord, He likes a taste of all sorts.' We went on with that history, and I showed my picture of the raising of Lazarus,

and told the story as thrillingly as I could. But my audience were not so much pleased as usual, and old Mrs. C., who was sitting with folded arms, rocking herself, kept sniffing with disgust, till at last she broke forth: 'Must've been mighty unpleasant to have seen a corpse ros'd hup. I'd 'a run off I 'oud, I'd not 'ave stayed.' I will only add one more story, and that was when we came to the Crucifixion, because I can never forget the intense stillness, only broken by the dropping of old Kitty P.'s tears on the wooden table; and there were many others equally affected. But Kitty could not stop crying, so when the rest were gone I went and sat down by her, and taking her apron from her dear old face tried to soothe her. She was a goodish old body, who 'kep' her church, and shared the Offertory alms. But when I said, 'You must have known that our dear Lord died for us,' 'Yes, yes,' she replied, 'in course I knowed He was put to death, but I niver knowed they cut Him about so cruel, and now I'll niver git over it.'

After Kitty's sympathy, we may be right in believing the story of what is said to have occurred recently in another part of London—a story not to be found in this book. A way-farer, meeting a Jew, knocked him down, not once, but repeatedly. When the poor man had breath to ask the cause of such an outrage, the stalwart Christian referred to what had been done on Calvary by the Jewish people. "Oh!" cried the bruised sufferer, "that was nearly two thousand years ago!"—"I don't care for that," exclaimed the ruffian, as with the orthodox energy of a Clovis he smote the Israelite again to the earth; "I don't care for that! I never heard of it till yesterday!"

Wonderful Stories from Northern Lands. By Julia Goddard. With an Introduction by the Rev. George W. Cox, M.A. (Longmans & Co.)

THIS is not a μέγα βιβλίον, and, so far, not a μέγα κακόν. It is a volume consisting of xxiv + 208 pages, large clear print, and containing thirteen stories, nine of which are Eddaic, the rest, with the exception of the romance of 'Frithiof and Ingibjörg,' purely legendary. Miss Goddard informs us that "no use has yet been made of the materials of the Eddas and Sagas of Northern Europe for the amusement and the instruction of the young;" a statement which, if it is meant to have the sense the words convey, does not speak very highly of Miss Goddard's knowledge of the history of English literature. "In the belief," therefore, "that these materials may be presented in a form as delightful as that of the old stories with which all are familiar"—we do not know what old stories she alludes to—Miss Goddard "has clothed a few of the Edda and other narratives in language which," she trusts, "the youngest child may understand with ease, and from which even they who have left childhood behind them may derive some enjoyment." This the "author" considers to be the object of her work; and a sufficiently insignificant object it is, to be sure. If Eddaic lore is meant to pass through a process of word-dilution in order that the verbiage thereof may be suited to the intellect and the capacities of the nursery, we really think the old book had better be left alone. The beauties of its contents do not consist in words, nor will any clothing of them into "language which the youngest child may understand" make any difference as to their actual import. But before we argue this point further, it is neces-

sary to take Mr. Cox's Introduction into consideration.

To Mr. Cox most things are solar-myths, and every tale which happens to have some one point in common with another tale is forthwith declared to be identical with it. We do not understand how, in the misty region of legend and fancy, all things can be fused together into a sort of living organism, on the score of common external similarities, unless these resemblances are ascertained to be something more, at all events, than purely accidental. The everlasting recurrence of kindred ideas in a similar dress does not, in our opinion, constitute any inner kinship beyond this, that the impressions of similar external circumstances will act upon the intellectual faculties of man in such a way as to bring about similar evolutions and expressions. A sunset inspired the heart of a Greek and that of a hyperborean, most probably, with similar sentiments. Both might possibly give vent to them in similar language; the symbols and similes made use of by either might be of striking resemblance. But what is the nature of the relationship between both? What right have we, on the strength of their external appearance, to declare them to be one and the same tale? None. They are two different expressions of a universal human feeling. The true similarity between this tale and that is only found in the radical and originative elements of both, not in the often accidentally similar accessories of their outward form. When outward points of resemblance are taken as infallible criteria of the identity, not only of myths, but also of mythic heroes and gods, we do not wonder to find Baldr the fair identified with πῶδας ὤκεις Ἀχιλλεύς, by Mr. Cox, on the ground that both are "vulnerable only in one part"; a theory which becomes sufficiently preposterous when we take into consideration that the common point of resemblance alleged has no existence at all in the case of Baldr. This one instance may serve as a specimen of Mr. Cox's Introduction, which in reality is nothing but an index of tales, which he considers similar to, or identical with, those contained in the present volume.

That "Baldr" means "the sun," and that the myths about him are pure solar-myths, seems to be a settled matter among students of myths. But we believe that Mr. Cox stands alone in the identification of the northern god with Achilles; and, with all possible deference for Mr. Cox's opinion on the subject, we venture to doubt that the two have anything in common at all. Perfectly possible, and probable, as it is that the myth of Baldr is a solar-myth, we cannot withhold here the observation that it may also with full justice be considered as a myth of life as well. All myths are poems. The deeper the poem, the wider its relation is, the more profound its philosophy, the more clear its application; for genius is all-sided. It is not to be supposed that the ideal and creative faculty of humanity in ancient ages was unfit for any poetical productions but solar-myths pure and simple, or that man was merely endowed with a faculty of gazing at the sun and personifying him in all manner of conceivable and inconceivable adventures, and yet was unable to penetrate into the mysteries of the human heart. The myth of Baldr seems to us to be quite as much a poem of blighted hopes as of the sun being slain by the darkness of

winter. The mistletoe, a parasitic sapling, the most trifling of causes, becomes in the hand of a blind and unmeaning agency an element of destruction, whereby the most cherished aspirations in life—the very delight of gods and men, is buried in the dark night of sorrow, and the light of hope, love and affection is engulfed in despair even at a moment when every one had given himself up to the fullest enjoyment of it, in the fond belief that their watchful care has been rewarded by the full security and safety of the object of their admiration and love. On the other hand, it is a lesson. The victory won by the gods has rendered them listless in continuing their watch, and regardless of a trifle which at a glance seems, by its very insignificance, to preclude the possibility of any hurtful element being inherent in its nature. This disregard of the possibility of danger arising from even the slightest causes,—this want of an all-sided heed and unsparing self-research bears in itself the germ of its own revenge. Let innocence and virtue rear ever so strong a defence against temptation and passion,—let it be proof against any open forces of the dangers which beset its path, there always must remain unguarded some by-way or other offering an access, no matter how narrow; for absolute perfection is unattainable. This weak point the tempter is sure to find out. He awaits the moment when he can turn it to his best advantage; and the sun-bright innocence is stung to the heart, and faints away into the arms of death and darkness, and a cry of lamentation goes through the whole of nature, and the universe is changed into a fountain of tears. This interpretation, without at all precluding the solar theory, will force itself upon any one who has carefully examined the mode in which antiquity regarded life and nature in their everlasting reciprocity of impression and reacting emotion. The more we try to master the ancient philosophy and poetry of the North, the more we shall become convinced that their range is far wider than a deified personification of the changing seasons of the year. They who give themselves up to the confident belief that all ancient myths are solar-myths, pure and simple, will find themselves, in the end, we fear, much in the case of Baldr, and be wounded by the mistletoe of one-sidedness, hurled from the never-missing hand of the blind Hödr.

What we have said already may, we think, suffice to convince our readers that the Eddaic lore is essentially unsuited for the nursery so long as nothing more is done towards revealing its spirit and meaning than clothing several of its tales in nursery speech. We, therefore, strongly object to the venerable book being taken in vain as our author has done, merely that children may have a thoughtless glance at this tale or that, and then throw the book away, not a whit wiser than they were on receiving it. To render the tales of Edda into a fancy language without one hint at the deeper meaning of the subjects treated is fruitless labour. Are not the stories of Edda parables or allegories? Are children not expected to comprehend the lessons of the parables of the Gospel? Are the former so much more difficult to explain than the latter as to render the task unfeasible? By no means; the obvious points in a parable, no matter what its nature is, suggest themselves to any intellect

almost. And if children cannot understand Eddaic lore when its deeper sense and import is explained to them, is it to be supposed that they can find any desirable enjoyment or instruction in that very lore when left totally unexplained? But people will answer, What good would that do to children? and our only reply is the counter-question, What good is the tale itself to children, unless their thought is awakened by teaching them what they cannot understand by themselves? We have seen in Mr. Freeman's Old English history for children that the nursery is really not too humble a hovel for science to visit. We do not see why mythology should lag behind. The first step to making Eddaic tales acceptable to children would be to translate the names of them, the local no less than the personal ones. This our author has not even tried to do; but what she has attempted is to form such monstrosities as Asi nominative plural of A'ss, instead of Æsir, the northern gods, Hela for Hell, Gyll for Gjöll or Gjallar brú the Yell, or Yell-bridge, &c. Why our author should presume to improve upon Edda in the narrative of Thor's journey to Utgarða-Loki, and let the old hag with whom the god of thunder has to fight be Death, instead of Elli or Eld, Old Age, one of the most poetical points in the whole of that late concoction of illusions, we confess we are unable to understand. If it were not for the venerable source whence the stories in the present volume are drawn, and the manner in which they are done, which it is quite desirable should not be imitated in future, we should not have found this item of the English literature of 1871 worthy of notice.

The Church of the Restoration. By Dr. Stoughton. 2 vols. (Hodder & Stoughton.)

THESE two volumes form part of an 'Ecclesiastical History of England,' and are a sequel to the author's former works. Dr. Stoughton has acquired a reputation for impartiality as an historical writer, which he has here fairly maintained. It is easy to see in which direction his sympathies lie: he makes no effort at concealing them; yet at the same time he endeavours to state the arguments of his opponents from their own standpoint. In his description of the Episcopalians and Presbyterians at the Restoration and the Savoy Conference, he points out clearly the differences which made compromise an impossibility:—

"A gulf had yawned between them ever since the opening of the civil wars. They had been placed in strong mutual antagonism by the revolutionary ecclesiastical changes effected by the Long Parliament. Besides this, the doctrinal differences between the Anglicans and Puritans so sharply defined and so resolutely maintained kept them wide asunder."

There are frequent references to a "modified Episcopacy" as being a medium course which would have proved acceptable to both parties. What is meant by the phrase is not exactly defined. "The rule of a Bishop with his co-presbyters over dioceses of such dimensions as would admit of careful oversight and efficient rule," (p. 109) is somewhat vague. It may point to Usher's system, but the amount of control to be exercised by the "co-presbyters" over the Bishop is not explained. On this point difficulties would undoubtedly have arisen, and probably on the details of the scheme

the Presbyterians had not agreed. The course of events showed that even unanimity on their side would not have secured them the concessions they required, but any arrangement which would have rendered the succession of Bishops, and the ordination of individual priests, doubtful from the Anglican point of view, would never have been accepted by the Episcopalians. The tone and temper displayed by the Bishops at this juncture are not to be defended; but in reviewing the arguments on both sides, we think that sufficient weight is not generally given to one consideration which must have influenced the Bishops; they felt the danger of alienating those whom they knew to be their staunch supporters, and friends of the monarchy too, in order to conciliate those whose friendship was, to say the least, doubtful. The disaffected high Anglicans, had a scheme been proposed to which they could not consent, must have swollen the ranks of Romish nonconformity. The Bishops felt probably the possibility of an attack on the Papal side; and looking at the names of the seven bishops and other members of the Anglican communion who were opposed to the Romanizing policy of James the Second, it seems reasonable to suppose that some would have been found on the opposite side, had "modified Episcopacy" been carried at the Savoy. Whether such a cautious view of the future presented itself to the debaters at that conference must be matter of conjecture. "It is useless," to use Dr. Stoughton's words, "to speculate upon the probable issue at the period under review if the settlement of affairs had been approached in another kind of spirit" (p. 108).

The temper of the times was one of severity and mutual exclusiveness. The Bishops were not the only promoters of such a policy. Dr. Stoughton reminds us that the Test Act was supported by Puritans and Papists, and insists on the fact (an instance of fairness towards his opponents) that the most violent and uncharitable proposals found their supporters not among the bishops and clergy of the Established Church, but in the representative assembly of the nation.

The numerous questions relating to religion which were debated, from the time of the re-establishment of the Anglican Church under Charles the Second, to its attempted overthrow by his successor, impart to their reigns an ecclesiastical character; so that Dr. Stoughton, without travelling beyond his special limits, furnishes us with very nearly a complete history of the period. His descriptions of writers, both Anglicans and Puritans, with selections from their works, form a considerable portion of these volumes. This and the account of the religious and social aspect of the kingdom appear to us the most interesting and instructive part of the work. We are rather surprised to find Obadiah Walker described as of University College, Cambridge, but hope it is only a clerical error. On the whole, while grateful to Dr. Stoughton for an honest attempt at depicting the history of the time, the impression we derive from the whole is, that his book contains a great mass of facts, but too little by way of condensation. The details are not fully employed. We miss happy touches in which a situation is briefly described, and pointed expressions which individualize a character and impress it upon the memory. We

are promised a continuation of the History, and we look for the remainder of Dr. Stoughton's work with pleasure.

The Ancient Geography of India. I. The Buddhist Period, including the Campaigns of Alexander and the Travels of Hwen-thsang. By Major-General A. Cunningham, R.E. (Trübner & Co.)

THE geography of India can be divided into three distinct periods: the Brahmanical, the Buddhist and the Mohammedan. The first period, which would embrace the gradual extension of the Aryan conquests, is only known to us by the scattered notices in early Hindu legend; but Professor Lassen's 'Indische Alterthumskunde' shows how much can be done by piecing together these disjointed fragments. To illustrate the second period, extending from the third or fourth century before our era to the conquests of Mahmūd of Ghazni, is the object of the present volume. The geography of the Mohammedan period, from A.D. 1001 to 1757, has never yet been thoroughly investigated; but abundant materials exist in the long series of contemporary Mohammedan chronicles and travels, and some of these have been used in Prof. Dowson's edition of Sir H. M. Elliot's 'History of India.'

Our chief guides for the Buddhist period are, on the one hand, the historians of Alexander's expedition, the 'Periplus of the Erythrean Sea,' and Ptolemy (A.D. 150); and on the other, the travels of the Chinese Pilgrims, Fa-Hian and Hwen-Thsang. The former of these travelled through India, from the banks of the Upper Indus to the mouth of the Ganges, A.D. 399—413; the latter crossed the Indus A.D. 631, and returned to it A.D. 643, having spent the intervening time in a most extensive survey of the country, the farthest point which he reached being Kāñchīpura, or Conjevaram. His travels, which have been so admirably translated by M. Stanislas Julien, are a mine of the most valuable information,—in fact, Hwen-Thsang may be well called the Herodotus of Medieval India. Wherever he goes, he leaves a track of light behind him; and it is entirely owing to him that the seventh century of our era is a bright spot in Indian antiquity, in striking contrast to the darkness which precedes and follows it.

General Cunningham is peculiarly fitted to illustrate this period. He tells us—

"During a long service of more than thirty years in India, its early history and geography have formed the chief study of my leisure hours; while for the last four years of my residence these subjects were my sole occupation, as I was then employed by the Government of India, as archaeological surveyor, to examine and report upon the antiquities of the country."

His reports, which appeared from year to year in the *Journal of the Asiatic Society of Bengal*, were full of most interesting materials, and his personal investigations enabled him to ascertain the sites of several important cities mentioned in Buddhist traditions, but of which it had been long supposed that "*ipsw periere ruinae*." Thus he has identified Srughna as the present village of Sugh, on the high road leading from the Gangetic Doab to the Upper Panjab,—Ahichhatra, the 'Aśvāṛṇa' of Ptolemy, as a ruined fortress between the Ram Ganga and Gāṅghan rivers, the walls of which have still a circuit of three and a half

miles,—Sānkāśya, the scene of Buddha's descent from heaven, as the present village of Sankisa, where he found a tank, in which a nāga, or snake-god, is still propitiated by offerings of milk whenever rain is wanted, just as Fa-Hian described when he visited the spot in the fifth century. Similarly, General Cunningham has identified Kosāmbī as the old village of Kosam, on the Jumna, about thirty miles above Allahabad,—Srāvastī as the great ruined city in Northern Oude, called by the villagers Sāhet-Māhet, where he discovered a colossal statue of Buddha, with an inscription containing the name of Srāvastī itself,—and Nālanda, the most famous seat of Buddhist learning in all India, where Hwen-Thsang remained studying five years, as the present village of Baragaon, which lies surrounded by ancient tanks and ruined mounds. "The great monastery itself can be readily traced by the square patches of cultivation, amongst a long mass of black ruins, 1,600 feet by 400 feet; these open spaces show the positions of the courtyards of the six smaller monasteries, which are described by Hwen-Thsang as being situated within one enclosure, forming altogether eight courts."

The volume is divided into five sections, corresponding to the five divisions of India adopted by the Chinese travellers. 1. Northern India, comprising the Panjab proper, including Kashmir and the adjoining hill states, with the whole of eastern Afghanistan beyond the Indus, and the present Cis-Sutlej states to the west of the Saraswatī River. 2. Western India, comprising Sindh and western Rajputāna with Kachh and Gujarat, and a portion of the adjoining coast on the lower course of the Nerubudda River. 3. Central India, comprising the whole of the Gangetic Provinces, from Thanesar to the head of the Delta, and from the Himalaya Mountains to the banks of the Nerubudda. 4. Eastern India, comprising Assam and Bengal proper, including the whole of the Delta of the Ganges, together with Sambhalpur, Orissa, and Ganjam. 5. Southern India, comprising the whole of the Peninsula from Nasik on the west and Ganjam on the east to Cape Comorin.

In the first section, the Greek historians of Alexander's expedition are co-ordinate authorities with the Chinese travellers, and two very interesting maps are given, at p. 104, to illustrate Alexander's campaign in the Panjab, B.C. 327, and Hwen-Thsang's travels over the same district in A.D. 631-633. One of the most interesting discussions relates to the position of the celebrated fort Aornos, whither the inhabitants of Bazaria fled for refuge when their city was taken in the winter of 327. Bazaria seems to be the modern Bāzār, at present a village on the bank of the Kālī-pāni River, but near a very large mound pointed out by local tradition as the site of the old town, which, as it stands midway between the Swāt and Indus rivers, must have been from time immemorial the *entrepôt* of trade between the rich valley of Swāt and the large towns on the Indus and Cabul rivers. Three different sites have been proposed for Aornos. General Court and Mr. Loewenthal fixed it as the ruin still called Raja Hodi's fort on the hill opposite Attock; General Abbott placed it on the Mahābān hill; while General Cunningham maintains that it was the hill-fortress of Rānigat, sixteen miles north-by-west from Ohind.

The Mahābān hill (fifty miles in circuit) is too large even for the exaggerated description of Arrian, who gives its circuit as 200 stadia or twenty-two miles (Diodorus says 100 stadia); it is also covered with snow in winter, as it is 6,270 feet above the plain, which Arrian could hardly have omitted in his account; and it is a mountain of comparatively easy access, and no spur presents a very steep face towards the Indus. Raja Hodi's hill has few claims except the fact that it commands the passage of the Indus at Attock; but this falls to the ground if, as seems most probable, Alexander crossed at Ohind. Rānigat suits all the conditions required except in its height, which is only 1,200 feet, and the extent of level land at the top, which is only 1,200 feet in length by 800 feet in breadth. General Cunningham says—

"Its ruggedness and difficulty of access; its one path cut in the rock; its spring of water and level ground, and its deep ravine separating the outer works from the castle, are so many close and striking points of resemblance that, were it not for the great difference in size, I should be very much disposed to accept the identification as complete. But though in this point it does not come up to the boastful descriptions of the Greeks, yet we must not forget the opinion of Strabo, that the capture of Aornos was exaggerated by Alexander's flatterers."

The name Aornos is evidently a native name disguised to suggest a Greek derivation. Mr. Loewenthal derived it from Attock Benares, the old name of Attock; and he supposed the double name to have arisen from the common custom of thus joining the names of two places on opposite sides of a river, as in Rori Bakar, &c.—Benares being a supposed place opposite Attock. Benares, or more properly Varanas, or Varānasi, would thus be almost transliterated as Aornos, the prosthetic vowel being like that in *ἀνὴρ* compared with Sanskrit *nar*, *ἄνομα* with Sanskrit *nāman*, &c. This Benares, or Varanas, is, however, purely hypothetical, and the identification which it is to support drops with Alexander's supposed passage of the Indus at Attock. General Cunningham refers Aornos to the legendary Raja Vara, "whose name is still attached to all the ruined strongholds between Hashtnagar and Ohind." There was, however, another Aornos in Bactria, which seems placed in the country of the Varni, or *Οὐάρνοι*, from whom General Cunningham in this case derives the name; and perhaps we might derive the second Aornos from the Sanskrit *āvarana*, which means "a defence" (cf. the St. Petersburg Dict. *sub v.* "Alles was zum Schutze dient; Schild; was zum verschliessen dient, Riegel, Schloss").

After the Panjab, the Greek historians fail us, and Hwen-Thsang becomes the principal authority. General Cunningham mostly follows Hwen-Thsang's order; and his book is thus an admirable supplement to M. de Saint-Martin's well-known 'Mémoire Analytique sur la Carte de l'Asie Centrale et de l'Inde,' published at the end of M. Julien's translation of the Chinese traveller. Personal observation continually corrects and supplements the details derived from books; and, as is often the case with the writings of Indian officers, there is a frank air of local knowledge, which gives a pleasant vividness to the dry geographical descriptions. A reminiscence of personal adventure often lights up the narrative; something as the words *Θουκυδίδην τὸν Ὀλόρου δὲ τὰδε ξυνέγραψεν* illumine the history of the loss of

Amphipolis. The following extract will show how much can still be found to illustrate the history of Buddhism by a careful examination of the sacred sites, though the religion itself has for so many centuries ceased to have any followers in India:—

"Buddha-Gaya was famous for its possession of the holy Pippal-tree under which Sākya-Sinha sat for five years in mental abstraction, until he obtained Buddhahood. The celebrated Bodhi-drūm, or 'Tree of Wisdom,' still exists, but it is very much decayed. Immediately to the east of the tree there is a massive brick temple, nearly 50 feet square at base and 160 feet in height. This is, beyond all doubt, the Vihār that was seen by Hwen-Thsang in the seventh century, as he places it to the east of the Bodhi-tree, and describes it as 20 paces square at base and from 160 to 170 feet in height."

We regret, however, to find that some of General Cunningham's etymologies and references are quite untenable. Thus, in p. 36, he translates the lines of Nonnus (Dionys. xvi. 403-405),—

καὶ πόλιν ἐβλάττω φιλακρήν παρὰ λίμνῃ
τεύξε θεὸς Νίκαιαν, ἰπώνυμον ἦν ἀπὸ νόμῃς
Ἀσρακίης ἐκάλεσαι, καὶ Ἰνδοφόνον μετὰ Νίκην,—

as "Bacchus built a stone city, named Nikaia, near a lake, which he also called Astakia after the nymph, and Indophon in remembrance of his victory"; and he comments on this translation in his text, forgetful of the fact that Nikaia, the daughter of the lake Astakia, is the heroine of the fifteenth book, and that Ἰνδοφόνος, far from being a proper name, is a very common epithet in this part of the poem, and is used with *νίκη* four or five times (as e. g. xiv. 294). Again, in p. 246, he says in explanation of Curtius's Sambracæ or Sabracæ, "I think the true Greek name may have been Sambagrae, for the Sanskrit *Samvāgri*, that is, the 'united warriors' or *Σύμμαχοι*, which, as they were formed of three allied tribes, would have been an appropriate appellation"; but the dictionary will be searched in vain for any such Sanskrit word. So, in p. 268, we must ignore all that has been done by comparative mythology, if we are to hold that "Hermatelia is only a softer pronunciation of Brāhma-thala or Brāhma-sthala; just as Hermes, the phallic god of the Greeks, is the same as Brahmā, the original phallic god of the Indians." The whole volume is so full of interesting and valuable information that the reader is entitled to *indignari* when he finds the author thus napping.

A Greek Lexicon of the Roman and Byzantine Periods, from B.C. 146 to A.D. 1100. By E. A. Sophocles. (Boston, Little & Co.; London, Low & Co.)

THE work before us covers, to a great extent, the same ground as the 'Glossary of Later and Byzantine Greek,' published a few years ago by the same author. It is therefore, as might be expected, largely a repetition of the former work. It is, like the Glossary, fitted with an Introduction giving some account of the history of the Greek language, beginning with a review of the dialects, and confounding, strangely enough, as it seems to us, the Ionic and Epic. There are many other things in this Introduction to which one might take exception: as, for instance, the assumption of a "mythical period" in Greek literature (the

very meaning of which is not clear), and the implied assertion that there existed a class of Greek literature earlier than the Homeric poems. In his list of authors, Mr. Sophocles places Babrius among the writers who flourished at the time of Christ. We believe this to be about ten centuries too early! In many respects, the philological views which Mr. Sophocles propounds in the present work show an advance upon his earlier ideas. He begins to have a glimmering of the meaning of comparative grammar. Already he recognizes in such forms as βασιλεύς the preservation of an original termination; though the way in which he states the case would lead the reader to infer that the "apparent barbarism" is, notwithstanding, a real one, "suggested," as he parenthetically observes, "by the corresponding ending of the first declension." We are glad to see that he now assigns to the diminutive ending -άκιον a Greek in place of the Slavic derivation, which he gives in his Modern Greek Grammar; but we do not see why a Slavic origin should still be insisted on for the termination -ισσα, which seems to us so plainly the intermediate form between -ισσα and -ιττα, just as the modern Greek κόσσυφος preserves to us the intermediate form between κόσσυφος and κόττυφος. When it suits his purpose Mr. Sophocles can be a terrible Procrustes. He seems to take an ogre-like delight in chopping the tails off words; for example, "the third person plural of the indicative and subjunctive active sometimes (in later Greek) ends in ον. This ending," he says, "seems to be formed from the Doric -οντι, as follows: -οντι, -ον (!), -ονν"; telling us at the same time, as though this were a special recommendation of his theory, that the form -ον is "not used."

Mr. Sophocles is a strenuous opponent of the claim of his fellow countrymen to have preserved the genuine pronunciation of the ancient Greek language. To all such claims he opposes the vague and almost unintelligible definitions of Dionysius of Halicarnassus, ignoring both the contradictions in those definitions and all the evidence on the other side. In speaking of γ, for instance, he lays great stress on the fact that Dionysius calls it ἄφωνον, but makes no account of his distinct assertion that it is δασύτερον τοῦ κ; or, again, of the remarkable phenomenon of its being used to represent the Hebrew guttural v. The same sort of pedantry appears in his lexicography. Speaking of the word στοιχείον, he gives, in his usual dogmatic, arbitrary manner, what he calls the classical and post-classical meanings of the term, without any attempt to connect the various usages by a common idea. Quite unconsciously, no doubt, he administers a crushing reprimand to such curious inquiring critics as Bauer and Hilgenfeld, who have had the presumption to imagine that St. Paul might possibly have used the word στοιχείον in its later sense: "Paul speaks of the στοιχεῖα τοῦ κόσμου; in process of time the ignorant imagined that he meant evil spirits or demons."

To sum up, Mr. Sophocles has laboriously scraped together a vast collection of old bones, but the breath of the spirit is lacking, which alone could make them live. At the same time, the industry of the writer is beyond all praise, and the book is well worth buying for the valuable information it contains.

NOVELS OF THE WEEK.

Martha. By William Gilbert. (Hurst & Blackett.)

Gerald Hastings, of Barton. By the Author of 'No Appeal.' 3 vols. (Tinsley Brothers.)

Robert Emmet. The Cause of his Rebellion, &c. (London, Longmans & Co.; Dublin, M'Glashan & Gill.)

It is refreshing, amidst the desert of trash under the name of novels which surrounds us, to come upon a book having any kind of claim to literary merit. Mr. Gilbert is known as a writer of fiction, if not of the first class, still of a respectable quality, both in style and matter. His stories are carefully evolved and carefully written. Indeed, by the simplicity of his style he reminds us of the novels of a former generation. He does not interlard his sentences with French words, spelt wrongly, and used in senses which, in their native land, they never bore: he does not make his young ladies talk slang, nor his men shallow blasphemy: no one of his characters drinks maraschino at breakfast, or wreathes his hair after dinner with roses steeped in burgundy: none of those realities of life which our later novelists so affect find a place in his pages. On the contrary, his danger is perhaps rather in the other direction, namely, that in trying to be simple he may become a little dull. This fault, however, cannot be found with the present story, which contains quite its fair share of exciting incident. The construction is somewhat curious. The time of the first volume extends over forty-five years, while the second and third describe the events of about eighteen months. The first volume is thus almost in the position of a prologue to the story proper, serving to explain the positions of the personages of whom we are to hear most. Some of these, especially the heroine, Martha, are indeed introduced to us in the first chapter, but then the author goes back to the year 1819, which he unfortunately—as we shall explain presently—specifies, and brings us up from this to the time of the first chapter. In this year, as he tells us, was married the heroine's father Mr. Edgar Thornbury, a country gentleman of moderate means, and of a somewhat too sanguine and confiding disposition. This makes him the prey of swindlers of all kinds, one of whom he even allows to marry his daughter, twin-sister to Martha, the "eponyms" of the tale. At last he dies, an old and imbecile man, ruined both in estate and reason, leaving behind him two children, Martha and a younger brother, Edgar, who in the mean time has gone to India, where he is prospering. Martha and an old servant, reduced to the extreme of poverty and only not of starvation, continue to live in the old house, where Martha is found at the opening of the story in a fainting state by a country tradesman's errand-boy. This is the lowest point of her fortunes; her brother returns, a wealthy and childless man, from India, having adopted his two nephews, the sons of the sister who had married and been deserted by the swindler above mentioned, and who had died broken-hearted on discovering his villany. The remainder of the story centres in the history of the elder nephew, and the part borne in it by Martha. Of course his disreputable father returns from transportation; but what he does when he comes back, and what Martha does in consequence, and

what everybody does, we will not spoil the story by telling.

No tale of Mr. Gilbert's would be complete without some curiosity of mental physiology, a subject which seems to have a great fascination for him. In the present instance he makes ingenious use of that form of hallucination under which persons believe that the spirits of their dead relations or friends appear to them. He represents Martha as suffering from this, and we have a vivid description of her delusions while alone, and almost starving, in the house where she was born and brought up,—delusions which, to some extent, colour her thoughts and actions throughout the remainder of her life. The subject is skilfully introduced, and with no unpleasant effect: though we are surprised to find Mr. Gilbert describing his heroine on one occasion as "by no means of a nervous temperament." This, however, is, we suppose, a slip; as also is the error to which we alluded as involved in the exact date given for the commencement of the story. The error is one into which most writers of fiction who attempt accurate dates fall: namely, that of incongruity between dates and facts. To give one instance of this: Martha, at the beginning of the story, is called an old woman, in the decline of life, and "evidently fully fifty years of age." Now, on Mr. Gilbert's own showing, (we have gone through the dates carefully), she was at most forty-three. Indeed, we know that she was born in 1821, and is, if she be still alive, hardly fifty years old at this present speaking; so that we cannot acquit Mr. Gilbert of some discourtesy towards a lady of his own creation. This is not, however, a very serious matter, and we may congratulate Mr. Gilbert on having kept clear of graver faults, and produced a very readable novel.

The writings of most novelists, like the stage strut of an actor, or the loftily phrased proclamations of a Chinese official, are characterized by an unreality which is utterly repugnant to our actual experience of the world in which we live. And when this unreality exists the principal charm of a novel is lost. In 'Gerald Hastings' the fault we have mentioned is strongly developed, and consequently this work can only be reviewed as a second-class book. Viewing it in this light, the novel is not an unreadable one, and if we nowhere discover the higher excellencies of a master of fiction, there is yet an evenness of merit and a smoothness of style throughout, which encourage us to hope for much in the future from the author, although these qualities will not save the present work from a rather decided condemnation.

The first seven chapters of the tale might have been almost entirely omitted without affecting the thread of the story, for they simply relate the murder of the father of two brothers, Anthony and Gerald Hastings, who form the leading characters of the after-portion of the book. The murder, besides being irrelevant, is rendered uninteresting from the style in which it is described; this style being a compound of that indulged in by penny-aliners and the particular fashion of writing adopted by bad imitators of Dickens. Coming, however, to the main story, we do not find anything much more original or entertaining. Anthony and Gerald are heirs to their father's estate, their guardian being a Mr. Thorn, a respectable but somewhat easily-duped solicitor,

whose daughter Grace is the heroine of the novel. Gerald unsuccessfully reveals his passion to Miss Thorn, and subsequently departs to learn the profession of an engineer in Lincolnshire, on the understanding that, when he has won a position for himself in life, he may renew his offer with a better chance of success. He is silent for years; and, meanwhile, his elder brother, Anthony, falls in love with Grace, steals the only letter written by Gerald to Mr. Thorn, and ultimately persuades the girl, whom he has thus wronged and deceived, to marry him. Then we have the scenes in which the ill-fated Gerald discovers that, although he has laboured not unsuccessfully for years, he has laboured in vain, and that his brother has robbed him of the prize for whose sake he had been heaping riches together. Soon after these events, a seafaring cousin unexpectedly turns up, and establishes his claim as rightful heir to the Barton property, on the ground that the murdered father had never been legally united to the lady who passed as his wife. Anthony Hastings is now a ruined man, and dies a drunkard, leaving his widow and her infant son to mourn his loss. The stolen letter, discovered amongst the dead man's papers, proves how Miss Thorn was misled when she thought herself forgotten and forsaken by Gerald, and the base treachery of Anthony towards his brother. But all is now too late; for Gerald is enamoured of a Miss Clifford, the daughter of an American friend. In the conventional old chest of drawers "the marriage lines" are in due form discovered; and Gerald, as he is now about to start with the Cliffords for New York, hands over the precious document to Mrs. Grace Hastings, that she may establish her infant's claim to the alienated estates. The conclusion is tragic. During Gerald's voyage the ship's boats are lowered in a storm at sea, and Miss Clifford occupies the last place vacant but one; her father, Gerald, and the captain of the ship being still left on board. Gerald and the captain choose to remain and die, while Mr. Clifford and his daughter are carried in safety to their native land. The weakness of this story speaks for itself; but there are numerous incidents related by the writer, not of sufficient importance to be inserted in the above sketch, which are so antagonistic to the rules and incidents of real life that the story is rendered thereby even less interesting than it otherwise would have been. As to the characters, the women are more successfully drawn than the men, and this may perhaps give a clue to the sex of the author. Gerald, the leading actor, is very sketchy, and we should be inclined to "write him down an ass." Mr. Thorn is a most unbusinesslike lawyer. There is more individuality about Anthony Hastings, but he is spoilt by his inconsistency. While as to that discreet young woman, Miss Grace Thorn, she should never have allowed herself to marry such a man as Anthony; by so doing, she loses all the sympathy of the reader.

Before closing our review of this work we would call attention to the author's ignorance of the most elementary rules of English law, and of the commonest proceedings in those courts of justice into which he is for ever hurrying his readers. Passing over the curious ideas concerning wills and entailed estates possessed by the writer, which are amusing enough in their way, and even smilingly disregarding, without further comment, the author's deter-

mined belief that Police Magistrates are in the constant habit of examining on oath all prisoners brought before them, we must, nevertheless, dwell somewhat upon the following. The case before the Courts of Justice is simply this: a Mr. Lorimer seeks to turn Mr. Hastings out of possession of certain real estate, on the ground that Mr. Hastings's father and mother were not married, and consequently that he, Mr. Lorimer, is entitled to the property in default of issue of Mr. Hastings, senior, deceased. We are at first rather staggered by finding that this great case "has come before the High Court of Chancery"; but, recovering from this, our legal wisdom is utterly and finally crushed into imbecility by the following:—"The judgment of the Court, in substance, was as follows: The defendant has brought forward no legal proof whatever that his father, Samuel Hastings, ever married defendant's mother; he, therefore, and his brother, the joint heirs under the will of the late Samuel Hastings, are, in the eye of the law, illegitimate, as are other children by another mother, as the plaintiff has clearly proved. William Lorimer, therefore, the nearest surviving relative of the said Samuel Hastings, is the true heir under the will, and is entitled to the entire possession of Barton Manor, and all other lands, goods, moneys, chattels, &c., appertaining to the same."

The title-page of 'Robert Emmet' would induce a reader to believe that he had before him a serious examination into the life and character of a man whom an early death has raised to the rank he never really reached—that of a hero. The rebellion of 1803—"Emmet's rebellion," as the Irish carmen call it—began with one of the most brutal and cowardly murders ever perpetrated—that of Lord Kilwarden. It ended with the most unheroic of executions—that of Emmet himself—if the details given by an Irish historian are to be relied on. Nothing, in such case, could be more pitiful. The hangman himself, growing impatient at Emmet's repeated "not yet," at length kicked the plank from under him, and the horrible scene came to a sudden end. Romance has masked the truth; yet it belongs to truth to say that Emmet's motives were unselfish, but that all his brains were in his heart. Judgment was drowned in sentiment. There was in him not the stuff for a leader, but that of a subaltern. In Irish rebellions, however, every man with a sense of his worth is a commander-in-chief, or is aggrieved if his sense and worth are not so appreciated. We had hoped to find in this volume something new on the subject of Emmet, whose life has yet to be written. We have been disappointed. The book is a romance, affecting to be history; but it is not even so much so as the Memoirs of 'Edward Wortley Montagu' or 'Flora Macdonald' were true biography. Taken as a novel, the best chapters are the conversations, in which both sides of Irish questions get amusingly ventilated, occasionally to the wholesome ruffling of Irish vanity. All, however, is done in good temper. In one of the most amusing of these conversations, a speaker remarks that the old Irish language was never "classical," since it was the language of only a few of the people. This leads us to make record of an incident which recently occurred in the Town Council of Cork: Adjacent to that

beautiful city, a new walk has been opened to which has been given the name of the New Mall. It was suggested in the Council that the walk should have the Irish name of "Sliebhnahowe," which local journalists tell us means "Walk by the River," but how they get at the interpretation would puzzle not only the Four Masters but every other master of Erse since their time. Be this as it may, it is pleasant to chronicle the literary enthusiasm that followed the suggestion. Mr. Ex-Mayor O'Sullivan, who proposed the Keltic name, and who expressed a droll opinion that "the Irish language should be fostered the same as the Scotch vernacular," was asked by Mr. Shaw, M.P. for Brandon, to read the new name as it was written in Irish characters. Mr. O'Sullivan, to the amusement of the whole auditory, confessed his inability; and he then gave the following reasons, which for historical accuracy and logic ought not to be allowed to slip out of history: "He attributed his ignorance of the native languages," says the newspaper report, "to the penal laws, which even proscribed it in the present day, inasmuch as Keltic money was given to sustain the Saxon University of Trinity College, whilst convent and other Catholic schools, would receive no support unless they tore down the images which they worshipped." Neither in Lady Morgan nor in Miss Edgeworth's stories is there a richer illustration of one phase of Irish reasoning than this. If we have produced it, in place of criticizing 'Robert Emmet' itself, it is because this is done summarily by the author:—"If the work do no good, it will certainly do no harm,"—against which we have nothing to say.

OUR LIBRARY TABLE.

Changes in the English Language from the Publication of Wiclif's Bible and that of the Authorized Version, A.D. 1400 to A.D. 1600. By H. T. W. Wood. (Macmillan & Co.)

This little book won "the Le Bas Prize for 1870," and we can well believe how hard it would be to find an essay written to the same end that could be put before it. Not that there is anything altogether new in it. Mr. Wood does not gainsay that truth. He has taken from others what he found was his own, as he needed it. As Montaigne spoke of his work as a blooming wreath where only the string that bound it was his own, Mr. Wood rightly feels that Montaigne's weaker followers need not be ashamed of speaking as Montaigne has spoken. Mr. Wood leads us from British to Anglo-Saxon, and thence through Norman-French and some by-ways to the English of 1600, and we may say to that of our own days! Of Norman-French words we have many, but they have undergone much change. There is one which still lives in Kent, and perhaps in one or two English shires besides, and that one Norman-French word has undergone no change. If a wayfarer unknowingly go into a field in those shires where men are sheep-shearing, or making hay, or gathering in the harvest, he will be greeted by the workers with a shout of "Largesse! Largesse!" uttered as truly as if they had been born to such utterance; and indeed, as far as this shout goes, they are born to it. The hour that Mr. Wood's book asks for the reading will be found to be a well-spent hour, for which the reader will be much the wiser. As we go with him we learn something new at every step.

Transactions of the Historic Society of Lancashire and Cheshire. Vol. X. (Liverpool, Holden.)

THE present volume of Transactions of the above Society contains various articles, some of local importance, and some of more general interest. Among these may be named an article by Mr.

Charles Hardwick on "The Early Inhabitants of Lancashire and the Neighbouring Counties, and remains of their mythology and local nomenclature," in which etymology is considerably strained to suit the author's theory. The subject, however, is curious, and will remind the reader who studies such questions of the late Mr. Pocock's curious book 'India in Greece.' In another local article it is stated that Dr. Macintyre claims for the Liverpool Library, founded in 1758, by a society of gentlemen whose subscriptions purchased the books that were circulated among them, "the proud distinction of being the first circulating library, not only in England, but in Europe." The circulating principle was certainly in some sort of practice long before. In the days of Philip of Macedon the Sixty Club lent their MS. Transactions to great personages who wished to read them. Richard De Angerville (or De Bury) Bishop of Durham, 1333-1345, founded a theological library of MSS. which were circulated among clerics. The "Liverpool Library" was, strictly speaking, the first of the book clubs, since so common.

We have on our table *Æschylus*, by R. S. Copleston, B.A. (Blackwood),—*How to Prepare for Civil Service Competition, under the New Regulations*, by P. W. Joyce, LL.D. (Whittaker),—*Words of Weight on the Woman Question* (Longmans),—*The Story of a Working Man's Life*, by F. Mason, D.D. (Trübner),—*The Two Colonels; or, Vestry Sheep* (Pilton, Pincombe),—*Christ's Healing Touch*, by A. Mackennal, B.A. (Stock),—*Sermons in Town and Country*, by A. Blomfield, M.A. (Mozley),—*The Written Word*, by S. G. Green, D.D. (Sunday School Union),—*Sunday Occupation, a Series of Questions on Scripture History*, by T. Gribble (Longmans),—*Gustaf Adolf, von G. Droysen (Nutt) and Geschichte Jesu von Nazara, von Dr. T. Keim, Vol. II. (Nutt)*. Among New Editions we have *Hitherto*, by Mrs. A. D. T. Whitney (Low),—*La Guerre de 1870*, par E. Leclercq (Barthes & Lowell), and *Theologische Ethik, Vol. V.*, von Dr. R. Rothe (Nutt). Also the following Pamphlets: *Notes on the Dioptries of Vision*, by R. E. Dudgeon, M.D.,—*On a Localized Outbreak of Typhoid Fever in Islington traced to the Use of Impure Milk*, by E. Ballard, M.D. (Churchill),—*Before and After Sedan*, by A. Stahr (Glasgow, Porteous),—*Questions Pressing for Immediate Solution*, by R. A. Macfie, M.P. (Longmans),—*A Supplement to Haydn's Dictionary of Dates* (Moxon),—*Dates and Data relating to Sacred and Ecclesiastical History* (Wyman),—*"Per me Reges,"* by T. H. B. (Ridgway), and *France et Allemagne*, par Le R. P. Hyacinthe (Macmillan).

LIST OF NEW BOOKS.

Theology.

Album Scripture Text Book, 12.6 cl.
Armstrong's Homilies, cr. 8vo. 6/ cl.
Davis's Local Examination Manual: Acts of Apostles, 1/6
Dawson's Greek-Eng. Lexicon to New Testament, new ed. 9/6
Gospel Story (The), Vol. II. 12mo. 3/6 cl.
Gribble's Sunday Occupation, 12mo. 3/6 cl.
Grosier's Sermons in Gordon Square Church, cr. 8vo. 6/ cl.
House's Missionary in Many Lands, new ed. 12mo. 3/6 cl.
Lewis's Sermons for the Christian Year, cr. 8vo. 6/ cl.
Nesbit's Mamma's Bible Stories, new ed. 12mo. 2/6 cl.
Oakley's (Canon) The Priest on the Mission, cr. 8vo. 5/ cl.
Robertson's History of the Christian Church, Vol. I., new ed. 18/6
Routledge's Sunday Album for Children, coloured, 5/ cl.
Trench's Things Above, cr. 8vo. 6/ cl.
Vaughan's Half-hours in the Temple Church, 12mo. 3/6 cl.
Wermuller's Spiritual and Most Precious Pearl, new ed. 2/6

Philosophy.

Holmes's (O. W.) Mechanism in Thought and Morals, 12mo. 1/6
Plato's Gorgias, English Notes by Thompson, 8vo. 7/6 cl.

Law.

Griffith's Married Women's Property Act, 1870, 8vo. 3/ cl. Imp.
Smith's Compendium of Mercantile Law, 8th ed. royal 8vo. 36/

Music.

Verdi's Il Trovatore, ed. by A. Sullivan, royal 8vo. 2/6 swd.

Poetry.

Aldine Poets, Vol. XV.: Milton, Vol. I., 12mo. 1/6 cl.
Household Treasury of English Song, cr. 8vo. 3/6 cl.
Pope's Works, by Croker & Elwin, Vol. II.: Poetry, Vol. II., 10/6

History.

Archall's Monasticon Hibernicum, Part II., 4to. 2/6 swd.
Lower's Compendious History of Sussex, 2 vols. 8vo. 25/ cl.
Miller's (H.) Life and Letters, by P. Payne, Vol. I., 8vo. 16/ cl.
Robinson's (G. T.) Fall of Metz, &c., 8vo. 18/ cl.

Geography.

Cassell's Illustrated Travels, Vol. II., 4to. 15/ cl.
Murray's Handbook for Travellers in Constantinople, n. ed. 7/6

Philology.

Bellenger's Modern French Conversation, new ed. 12mo. 2/6
Public (The) School Latin Grammar, 12mo. 6/ cl.
Wessely's New Pocket Dictionary of Eng. & Ital. Languages, 1/6

Science.

Dunham's Multiplication and Division Tables, 1 to 1,000,000, 21/
Snail's Inorganic Chemistry for Elementary Classes, 18mo. 1/
Swete's Handy-book of Cottage Hospitals, cr. 8vo. 3/6 cl.
Young's Euclid's Elements of Geometry, Books 1-3, 18mo. 1/

General Literature.

Acrostics and Wild Oats, 18mo. 2/ cl.
Anderson's Children rescued from Faupierism, 12mo. 2/ cl.
Ashworth's Strange Tales from Humble Life, illus. 8vo. 9/ cl.
Aunt Affable's Book of Alphabets, 4to. 2/6 cl.
Book of Tales, 4to. 2/6 cl.
Beeton's Dictionary of Practical Recipes, &c., cr. 8vo. 3/6 cl.
Corbett's The Canon's Daughters, 2 vols. cr. 8vo. 21/ cl.
Edgeworth's The Parent's Assistant, new ed. fcap. 3/6 cl.
Educational Calendar, 1871, cr. 8vo. 1/ bds.
Fenton's (Gertrude) Revenge, cr. 8vo. 10/6 cl.
Griffith's Going to Markets and Grammar Schools, 2 vols. 15/
Holl's (H.) The Golden Bait, 3 vols. cr. 8vo. 31/6 cl.
Hood's Whims and Oddities, in 1 vol. 12mo. 1/ swd.
Joyce's How to Prepare for Civil Service Competition, 12mo. 2/6
Le Fann's Checkmate, 3 vols. cr. 8vo. 31/6 cl.
Lilliput Lectures, by the Author of 'Lilliput Levée,' 5/ cl.
Mason's Story of a Working Man's Life, cr. 8vo. 10/ cl.
Men who have Made Themselves, new ed. 12mo. 3/6 cl.
Old Humphrey's Scrape of Experience, 12mo. 1/ cl.
Palliser's Earthen Fortresses for Defence of London, 8vo. 1/6
Return (The) from India, 18mo. 1/6 cl.
Russell's True Robinson Crusoes, 3/6 cl.
Scamell's Breweries and Maltings, roy. 8vo. 15/ cl.
Sen's (Keshub Chunder) English Visit, ed. by S. D. Collet, 9/
Shaw's Liber Estria, 4to. 28/ cl.
Thom's Irish Almanac and Official Directory, 1871, 8vo. 15/ cl.
Three Little Sisters, 18mo. 1/6 cl.
Unbiased Notes on Life Assurance, 8vo. 2/6 swd.
Véra, by A. of 'The Hotel du Petit St. Jean,' cr. 8vo. 10/6 cl.
Wood's (Rev. J. G.) Strange Dwellings, cr. 8vo. 7/6 cl.
Wood's (Mrs. H.) George Canterbury's Will, new ed. cr. 8vo. 6/
Words of Weight on the Woman Question, cr. 8vo. 4/6 cl.

PARIS AND THE WAR.

(Par Ballon Monté.)

Paris, Jan. 17, 1871.

It seems to be the general opinion abroad that the end of the siege is not far off: this may be true, but it does not follow that the end will come about in the way the besiegers believe, or pretend to believe. Into the military question it is not in my province to enter; but I cannot forbear saying that the assertion in German papers respecting the silence of the outer forts is simply false, and evidently concocted to deceive the German soldiers, and make them believe that their work is nearer completion than it is. A German paper, *Le Publiciste*, of the 7th inst., says, with that savage cynicism which unhappily characterizes the German proclamations and writings—"We have at last found auxiliaries—cold, sickness, famine. Their action, joined to the material and moral pressure of the bombs which strike the faubourgs, will make the most violent patriots understand that the giant city is not invincible, and render them accessible to influences wiser than those of a government of advocates. There escape from the Parisian Babylon symptoms which indicate the approaching fall of the reign of Trochu and the coming of the final catastrophe. The *ouvrier* and revolutionary quarters, whose safety is threatened, will soon make their voices heard." All this is simply manufactured to keep the Germans in heart. There are no such symptoms as are here referred to; there are differences of opinion respecting the mode of action of the generals; there is impatience in certain quarters; men do not like to be restricted to monotonous diet, and they cannot see quite unmoved the sufferings of the invalid and the delicate, to whom coarse food is poison: but as to anything like pressure being brought to bear upon the Government in favour of capitulation there is no sign of it anywhere. What little opposition has made its appearance is entirely in the other direction. The charge made against the Government by a few ignorant brawlers is, that General Trochu has an idea of capitulation,—a charge which never was indorsed by one respectable man in Paris.

The conduct of Prussia has been an enormous moral benefit to the Parisians: it has created within them a sentiment of dignity and calmness which they never before exhibited, and of which the effects are likely to tell heavily on Germany in the future. The conduct of the enemy has steeled the hearts of the besieged, and M. de Bismarck and his coadjutors show that they feel it.

Now for the other side. The dwellings of inoffensive human beings have been bombarded, and for the first time in modern history without information or notice! But this is far from all: when a few shells fell on hospitals and ambulances everybody here attributed it to accident, but when they came thick and fast, carefully directed against the best-known and most conspicuous buildings in Paris, such as Val de Grâce, then it became evident that Prussia had set all the laws of modern warfare, all consideration of humanity, aside, and had called to its aid the destruction of the sick and wounded as well as "cold, sickness, and famine."

On the 9th inst. the venerable chemist, Chevreul, rose in the Academy of Sciences, and said—"The medical Jardin des Plantes, founded in Paris by edict of the King, Louis the Thirteenth, on the 3rd of January, 1626,—became the Museum of Natural History the 23rd of May, 1794,—was bombarded in the reign of Guillaume Ist King of Prussia, Comte de Bismarck, Chancellor, by the Prussian army, on the night of the 8th and 9th of January, 1871; till then it had been respected by all parties, by all powers native and foreign; and," said M. Chevreul, "I sign, E. Chevreul, Director." The Academy decided at once that this document should figure at the head of the next *compte rendu*. "To complete the account," said M. Chevreul, "there, where the Prussian shells fell, lay two hundred wounded under the flag of the Geneva Convention!"

The Academy of Moral and Political Sciences by a very natural impulse has taken up the subject of German philosophy. Two meetings have been devoted to a consideration of the philosophy of Hegel, whose centenary occurred in August; M. Beausire, a professor of the University of Paris, read a long memoir on the subject. It is not necessary, he said, to seek far for the disciples of Hegel; they are called William the First of Prussia and Count Bismarck; they are under the walls of Paris, pursuing *per fas et nefas*, with sword and fire, with the casque on the head and feet in blood, the accomplishment of the high destinies promised by the great philosopher to the German race; they are filling their parts, their providential mission, in the name of the sacred right of force. M. Beausire denies to Germany any superiority whatever, moral or intellectual; and says that she represents nothing but coarse feudalism, deprived of all chivalresque character. M. Wolowski, also put in his protest against Hegel's theory of the rights of property, and against the worship of brute-force, which appears everywhere in Hegel's doctrines. What a pity France had not protested against such theories when put in practice at home!

The Académie Française has deferred the competitions for all the prizes that were to be adjudged in December, to the 31st of March.

We have been amused by the publication of extracts from two volumes in the private library of Louis Napoleon labelled "Institut"; they seem to have formed a memorandum-book for the Emperor's use; and the entries have the same unpleasant police odour that taints all the Tuileries papers. Devotion and probable utility to the Empire are the only points apparently upon which any curiosity was felt, and the effect of the special point of view is curious enough. Some of the entries are ridiculously *naïve*; thus one member is described as an "Esprit élevé. Il est de la famille de Saint-Simon. Les savants le reconnaissent pour gentilhomme." The entry under the name of Auber is grandiloquent, "Son nom suffit à sa gloire." The election of Odillon Barrot, we are told, "gave rise to the decree of the 14th of April, 1855, which, by the introduction of ten new members (in the Academy of Moral and Political Sciences) balanced the influence of the Opposition." Of M. V. Cousin it is said amongst other things:—"There is no discussion at the Academy which he does not try to drag on to the ground of violent politics. His *confrères* do not know whether to give the palm to him or to M. Villemain." Of the latter it is said—"M. Villemain has erected Academic opposition

into a science, which has its processes and its formulae. He employs all its resources at the public meetings, where, when he is not speaking, his gestures and his attitudes keep the assembly informed of his impressions. As perpetual Secretary he is Member *ex officio* of all Commissions, and his malignant influence is there exercised in every form with a tenacity highly disapproved by all the sensible members of the Institute. . . . Since the commencement of the Empire he has done nothing in his works but pursue his animosity. . . . To his 'Souvenirs Contemporains,' which are but a twisted diatribe of the first Empire, succeeds the 'Tribune Moderne'; he has debated with Châteaubriand, whose name is sufficiently significant."

The page devoted to Victor Hugo bears only the words "Le Vicomte Victor Hugo." The volumes bear the date May, 1858. It would be curious to know to whose pen we are indebted for these contemporary sketches of *savants* from the political point of view.

The materials for the history of the second Empire have suffered a severe loss; a fire broke out in the old buildings of the Prefecture of Police, and destroyed a large number of documents, especially in the departments devoted to matters connected with books and public security—two of the most fruitful in the service: it is a positive loss to history. Some people do not hesitate to accuse the old secret police of having caused the fire. The wonder is that the old worm-eaten place, heated as it was always by stoves till the atmosphere was scarcely bearable to a casual visitor, was not burnt to the ground years ago. Let us hope, after all, that the most curious documents were placed in safety before the accident.

A large number of copies of Louis Blanc's 'History of the French Revolution' were destroyed the other day by a shell, which entered the premises of M. Lahure, the printer; the projectile did little mischief else, its force being destroyed by the reams of paper. Good augury that!

Victor Hugo is a quiet spectator of the siege of Paris, but far from an unobservant or passive looker-on; he has thrown his influence, with Louis Blanc and other decided republicans, into the scale against the "grotesque triumvirate" and its vulgar brawling followers, and in favour of order and discipline; and he now sends forth to the nations a valuable lesson in the form of an allegory—lines which will be read from one end of the civilized world to the other, and call up bitter sighs in the bosoms of all who lament to see rational beings destroying each other for the glory, or profit, or amusement of this or that monarch. The verses would deserve and claim admiration at any moment on their own account: at the present time they command it:—

Le lion du midi voit venir l'ours polaire.
L'ours court droit au lion, grince et, plein de colère,
L'attaque, plus grondant que l'autan nubien.
Et le lion lui dit :
Imbécile ! c'est bien.
Nous sommes dans le cirque, et tu me fais la guerre.
Pour qui ? Vois-tu là-bas cet homme au front vulgaire ?
C'est le nommé Néron, empereur des Romains.
Tu combats pour lui. Saigne ! il rit, il bat des mains.
Nous ne nous gênions pas dans la grande nature,
Frère, et le ciel sur nous fait la même ouverture,
Et tu ne vois pas moins d'autres que je n'en vois.
Que nous veut donc ce maître assis sur un pavois ?
Quel donc ! Il règne, et nous, nous mourons par son ordre ;
Et c'est à lui de rire, et c'est à nous de mourir.
Il nous fait massacrer l'un par l'autre, et, pendant,
Frère, que mon coup d'ongle attend ton coup de dent,
Il est là sur son trône et nous regarde faire.
Nos tourments sont ses jeux. Il est d'une autre sphère.
Frère, quand nous venons à ruisseler notre sang,
Il appelle cela de la pourpre. Innocent,
Niais, viens m'empoigner. Soit. Mes griffes sont prêtes.
Mais je pense et je dis que nous sommes des bêtes
De nous entretenir avec tant de fureur,
Et que nous ferions mieux de manger l'empereur.

The question of rents has been a difficult one to cope with: the authorities have been compelled to declare payment deferred for the two past quarters, and the consequence is that many small proprietors, whose whole income is derived from a single house, are reduced to absolute want. Some rich proprietors have shown little sympathy; some have aided poor lodgers by means of the money received from richer people; but M. Stanislas Julien, the well-known scholar, has set a noble example: he has not

only declared to nineteen lodgers that he claims no rent for the two past quarters—but also relieves them from any payment until after April next.

G. W. Y.

RUSSIAN LITERATURE.

St. Petersburg.

AMONG the announcements of new journals with which we are always greeted at this season of the year, there are two which deserve notice. The *Messenger of the Russian Hebrews* is a new weekly journal, which is to appear in Russian at St. Petersburg, edited by A. Zederbaum and Dr. A. J. Goldenblum, and is expected to serve as the chief organ of the Russian Jews. At present they have but one Russian journal, and not a bad one—the *Day*, at Odessa. There are besides, in the Jew dialect, the *Hamelitz*, at St. Petersburg, and the *Kol-M'Vasser*, at Odessa. The other is a monthly journal—*Christian Antiquities and Archaeology*, to be edited by M. V. Prokhorof, a distinguished Russian archaeologist, most widely known perhaps as the designer of the costumes and scenery in all the Russian historical plays mounted at the St. Petersburg theatres. The aim of this journal is to trace the origin and history of Eastern Christian Art; where it has flourished; its influence on Russia in and after Byzantine times; its differences from Western Art; and how it has been affected by it. The journal will be illustrated by numerous engravings and drawings of religious frescoes, images, miniatures from manuscripts, church vessels, and objects pertaining to the daily life of the Russians in olden times. Russian antiquities, not purely ecclesiastical, will receive a full share of attention. This journal will be under the especial patronage of the Imperial Academy of the Fine Arts, and will be a welcome addition to a branch of literature the books in which can be easily counted on one's fingers.

The *Journal of the Ministry of Public Instruction* is a very respectable monthly journal, of the size of an English quarterly, devoted especially to the interests of education, and often containing very valuable articles on literary and historical subjects. Yet this official journal, devoted to education, prints an address given to the Minister this last summer in Khar'kov, signed by over 300 persons, including however 100 ladies and several teachers and professors, asking for increased means of female education,—simply to laugh at it; and even goes so far as to publish fac-similes of the signatures of 16 of these ladies, in order to hold them up to derision for bad writing, bad spelling, and want of grammatical correctness. What is worse, this is not the fault of the editor of the journal, who feels ashamed, and even threatens to resign; but the blame must be laid on the Minister himself. Count Tolstoi is a great classicist, and busies himself chiefly with re-organizing all the higher schools on a purely classical basis, the natural consequence of which in a country like this, where practical education is now greatly needed, is, that the students fall off and engage in some practical pursuit. This address from Khar'kov asked that the female gymnasias should be re-organized on a real and not a classical basis; that the programme of studies should be preparatory to a University course; and that studies in the Universities should be allowed to women. All of these requests displeased the Minister, and he retorts by ridiculing, not only the requests, but the persons who made them,—persons with whom he is entirely unacquainted; and adds, that such addresses only injure the cause they were intended to serve. The Minister points to his accounts to show how much he is doing for female education, and especially to the fact that in May, 1870, he agreed to allow 150,000 rubles (18,750*l.*) a year for female higher schools. If we look into these accounts, we shall see that for primary national schools—at a time when popular education is a prime necessity, and all the provincial diets are straining their energies to that end—there have been set apart in the last four years (1866—1869) only 1,709,487 rubles (212,460*l.*); and that of that sum, 406,282 rubles

(50,785*l.*), or nearly one-fourth, has been returned to the Treasury as unnecessary and unused. A striking commentary on this is found in an article, by M. Bobrofsky, in the last number of the *Military Magazine*, on the ignorance of the Russian army. The very small proportion of the Russian peasants who can read and write is evident from the statistics kept in the War Office of the recruits. In the last three years (1867—1869) the per-centage of recruits able to read and write, who entered service in those years, was 9 per cent., 9.5 per cent., and 9.8 per cent. In the Prussian army, of the recruits for 1866-7 the proportion was 96.2 per cent. If the proportion among the Russian recruits is so small, think what it must be among the whole population, when the women are counted in! Since the Crimean War, however, more pains have been taken to teach the soldiers by regimental schools; and in 1866, of the whole army, the proportion knowing reading and writing was 24 per cent., in 1867 25 per cent., and in 1868 28 per cent. These statistics are a little stretched, for many of the soldiers counted could with difficulty understand the sense of the words they laboriously spelt out. At present, about one-fourth of the whole army can read and write. The greatest number of literate soldiers is found in the special arms and scientific corps, where they constitute from one-third to one-half; in the infantry (half of the whole army) only one-fourth can read and write; while in the cavalry and irregular troops, the number varies from one-fifth to one-seventh. The success of the army schools is worth remarking. The army, which receives yearly from 50,000 to 90,000 illiterate recruits, has succeeded in the period from 1857 to 1867 in teaching 160,000 to 180,000 soldiers; that is, instructs yearly about one-fifth of the illiterate recruits.

The war is not without its effects on literature here. To say nothing of the military works and books on Bismarck, Prussia and France, the Black Sea difficulty has called out a dispute between Dr. Lorenz Stein, Professor in the University at Vienna, one of the greatest authorities in political science, and Mr. V. Bezobrazof, a member of the Imperial Academy of Sciences at St. Petersburg. This extra-diplomatic controversy has the prominence here that the Renan-Strauss correspondence enjoyed in Germany.

The last number of the *Vyestnik Evropy* (*Messenger of Europe*) was kept back for several days by the authorities, but finally released without erasures or other difficulties. Whether this was for the political review, or for the excellent article by Pypin on the social and intellectual movement of the later years of Alexander the First, which terminated in the secret societies and the attempted revolution of 1825, is not well known. Probably for the latter, for this is one of those periods that has never before been thoroughly treated by a writer in Russia. Besides the continuation of Prof. Kostomarov's 'Beginning of Autocracy in Ancient Russia,' and Veshnyakoff's 'Russian Industry and its Needs,' there is a translation of Owen Meredith's 'Misery,' by V. P. Burenin, and two very good ballads founded on traditions of the Volga, by N. A. Vrotzky, a new name in Russian poetry, but which will, I hope, be seen soon again. The last number of the *Annals of the Fatherland* (*Otechestvennaya Zapiski*) contains the continuation of 'Sketches of the Intellectual Development of our Society,' by Mr. Skabitchefsky. The author has taken up that period of Russian literature, from 1830 to 1850, which has hitherto received very little attention, and which had few striking characteristics, but was under the leadership of Bielinsky, Prince Odoiefsky, and others who had a very important influence on the subsequent literary development. The article is full of interesting personal details.

The only new book of importance that is announced is a new History of Russia, in two volumes, by Mr. K. N. Bestuzhef-Rumin, Professor of Russian History in the University of St. Petersburg. Short as it is, it is written in a philosophical spirit, and, if I may judge from his lectures, will guide the reader better than most books to an

understanding of the philosophy and theory of Russian history. S.

THE HISTORY OF THE STUARTS.

WE hasten to place before our readers the following interesting extract from a letter by the Marchesa Campana de Cavelli, who has for several years been engaged on a history of the last members of the Stuart family:—

"... Il s'agit d'une publication de luxe, in-8°, de quelques milliers de documents inédits historiques, à partir de 1673 jusqu'en 1720.

"Cette publication, bien que portant pour titre 'Les Derniers Stuarts à St-Germain-en-Laye,' n'embrasse pas moins le mariage de Jacques d'York, tout le règne de Jacques II., aboutit à la fuite des Stuarts en France, et arrive jusqu'au mariage du Prince de Galles (Jacques III.) avec la Princesse Sobieska.

"Tous ces documents tirés des archives publiques ou de collections particulières sont imprimés textuellement sur les originaux:—correspondances diplomatiques Anglaises, Françaises, Allemandes, Espagnoles, Italiennes, Latines, &c.; brefs des Papes, autographes de souverains tels que Charles II., Jacques II., Marie Béatrice de Modène, Louis XIV. (et ses ministres), Guillaume Prince d'Orange, la Princesse Laure de Modène, les Ducs de Modène, François II. et Rinaldo d'Este, le Grand Duc de Toscane, Jacques III., la Princesse Sobieska, le Duc de Lorraine, et une foule d'autres personnages marquants de cette période historique. Il va sans dire que les correspondances du Cardinal Gualterio (N.B. The Gualterio papers are at the British Museum) ne sont pas les pièces les moins importantes, ni les moins nombreuses de ce recueil.

"Les deux premiers volumes vont paraître dans quelques jours, contenant chacun environ 580 pages, et non moins de 800 documents dans les deux volumes. Des manchettes seront placées à la marge. Ces documents, enrichis de notes explicatives et souvent même de petites préfaces, sont classés par ordre chronologique, ce qui mettra le lecteur à même de suivre le fil historique des événements les plus remarquables de cette époque, qui se rattache à la seconde moitié du siècle de Louis XIV., et qui offre autant d'intérêt pour l'Angleterre que pour la France.

"Enfin, cette publication ne contiendra pas moins de cinq, et plus probablement six, gros volumes."

The above details will give a very clear and satisfactory idea of the valuable publication undertaken by the Marchesa Campana de Cavelli. We wish the accomplished author all the success she deserves, and we look forward with sincere pleasure to the promised speedy issue of the first two volumes.

THE SCIENTIFIC ORGANIZATION OF THE ARMY. PART III.

It has hitherto in practice been considered that the education of an officer ceases as soon as he obtains a commission. It will be objected by military conservatives that there are examinations to test an officer's fitness for promotion, and that in the Queen's Regulations it is laid down, that the commanding officer is to take frequent opportunities of personally examining the officers, &c. These examinations are, however, merely tests of routine knowledge; and even to that limited extent they have not hitherto been thoroughly carried out. An officer may know the drill-book, the Queen's Regulations, the Articles of War, and the Mutiny Act by heart; he may be able to construct a simple field-work, and to execute a rough sketch of a tract of country, and yet be very inefficient as regards practical service in the field. In short, no means are adopted to ascertain if an officer can apply even the little knowledge he may possess. It is as though an engineer were taught the names of the component parts of a certain piece of machinery, how to keep them clean and in good order, and what is the action of each valve, piston and wheel, but received no instruction in the application of the machinery in ques-

tion to different descriptions of work under various and modified circumstances and conditions. Now, in war, circumstances and conditions are always undergoing change and modification, and, moreover, both the machinery and the method of applying it are always being improved and modified. Few officers are likely to be called upon to put their knowledge of strategy to a practical test, but even the youngest ensign may be called upon to apply his knowledge of tactics. Now drill and tactics, though inseparably connected with each other, are by no means identical. Taking the analogy of arithmetic, drill represents the regular rules; and tactics, the problems which are worked out by their means. In the matter of drill the British army is probably inferior to no army in the world; but as regards the application of drill to tactics we are probably inferior to the French and Austrians, and certainly to the Prussians.

British officers can lead, but cannot direct their men, and with any other than the splendid fighting soldiers of whom our regiments are composed, whose dogged courage refuses to be stopped save by annihilation, terrible misfortunes would have resulted from the officers' being ignorant of the best means of applying the force at their disposal. Even as it is, much unnecessary blood has been shed on account of our bulldog style of fighting. A British army is like a determined, and muscular, but unscientific prize-fighter, who beats his antagonist by dint of irresistible courage and physical strength: but he achieves his victory at the cost of much unnecessary punishment. In war on a grand scale, as in individual pugilistic encounters, skill, though it cannot altogether supply the place of strength and courage, can do much to remedy inequalities in these respects. It has almost always happened that British armies have been numerically inferior to those with whom they were brought into contact. This will more than ever be the case in future wars; consequently, we more than any other nation require the compensation of skill. If invaded, we should have to struggle against the very *élite* of a foreign army with a force largely composed of troops which have undergone very little training—to wit, the militia and volunteers—and therefore requiring more skill and judgment in their handling than well-trained soldiers. The great improvement in the means of destruction also demands a corresponding increase of dexterity in employing and withstanding those means of destruction. The days have passed away when mere hard fighting atoned for the want of skilled officers. From all these considerations it follows that greater trouble should be taken in training our officers than formerly. We have asserted that they are mere apprentices in the art which they profess, and we believe, that as much will be admitted by all experienced soldiers. Take, for instance, a score of average captains, and how many would be able on the spur of the moment to arrange a battalion for the attack of a village? Ask an average major how he would dispose his battalion—as regards ground—to receive a charge of cavalry, what description of fire he would employ, and at what range he would open fire? How many colonels could, without delay, arrange a brigade for an attempt to turn an enemy's flank? How many major-generals can combine the three arms for offensive and defensive operations? Or, to descend to the lower grades, how many lieutenants, if ordered to clear a wood with a company in skirmishing order, could do so in the proper manner? The answer would be by no means satisfactory. Our system is indeed most incomplete. Regimental officers are taught the rudimentary *formulas* of the art of war, our staff-college officers the higher branches of the science, but the intermediate portion of the subject, namely, the method of fighting or skirmishing, or the details of a battle, are utterly neglected; in short, our officers as a rule know nothing of tactics, especially of that part which relates to "*la petite guerre*." The worst of the matter is, that, save in drill or routine, our regimental officers do not improve as they grow older, the last from school being generally the most proficient. Now, absolute perfection in any art is not to be expected, but he would in any other art,

except that of war, be deemed but an unworthy student who did not persistently endeavour to attain to it. A lawyer, an engineer, a doctor, or an artist never considers that his education is completed, but is ever trying to increase his stock of knowledge and power of applying it. The soldier is one of very few exceptions. As in agriculture so in war, rule of thumb and tradition are ever struggling against and with painful contortions trying to sneer at science. There are many reasons for the existence of this lamentable state of affairs. Physical and natural mental qualifications count perhaps for more in war than in any other science. Good fortune and Providence have hitherto done much for us. War was for many years a mere occasional occupation, in which little beyond courage and strength were required. National conceit has persuaded many that our natural prowess is so great that no artificial training is required, while a complete misapprehension of the Duke of Wellington's character and habits has had a most pernicious effect. It has been a common notion in the army that the Duke of Wellington was no student, and yet defeated every general opposed to him, therefore that study is unnecessary to a soldier. The truth is, that the Great Duke was an extremely well-informed man, and never passed a day without reading something. Even allowing that Wellington was a self-taught genius, it must be remembered that geniuses are rare, and that systems of education must be framed for the large majority and not the small minority. However, the chief cause of the evil we have complained of is to be found in the fact that, save in a very few cases, merit and knowledge do not in the army, as in every other profession, advance a man in his career. Be the causes what they may, it is certain that our officers have not received the thorough practical training always necessary in war, and more than ever necessary now that the art has made the gigantic strides which it has accomplished in the last sixteen years. For instance, the advantage of giving officers a thorough training and the disadvantage of allowing them to follow mere rules of thumb or the inspiration of the moment, is shown in the present Franco-Prussian war. The Prussian officers have proved themselves perfect masters of their art in the minutest particulars, while the French, trusting to their prestige and the loose practical training of Algeria, have displayed, in thousands of cases, the most complete ignorance of the elementary principles of the art *d'égorger son prochain*. In Prussia, the officer is first of all carefully instructed in the mechanical part of his profession, then taught the grand principles, and finally is given in time of peace every opportunity of applying the principles on the correct use of which in war success depends. Further, he is taught not merely to make use of cut-and-dried formulae, but to think out for himself the solution of problems and the application of principles; whereas, with us, every one, from the drummer-boy up to the general of division, is continually having impressed upon him that a soldier should simply obey orders and not presume to think. In Prussia, discipline and subordination are no less strict than in England, but in the former country all ranks are trained to an intelligent, in the latter to a blind unreasoning, obedience. The result is, that in England 999 officers out of 1,000 are paralyzed by a dread of responsibility, while in Prussia it is never necessary to ask if and how an order has been obeyed, because there is a certainty that it has been carried out, not only punctually, but intelligently. An effort has been lately made in this country to improve the training of officers by the appointment of garrison-instructors. The idea is, no doubt, an excellent one; but we submit that the authorities have begun at the wrong end. They have simply provided opportunities for obtaining mechanical instruction in what may be termed military accomplishments; whereas they should rather have offered premiums for proficiency in the art of meeting all the various demands which would be made on a soldier's knowledge in the field. To give means of instruction is a good thing, but to give inducements for ac-

quiring that instruction would be better, and to combine the two would of course be better still. Another objection to the present system is, that it aims rather at teaching a few formulae than at testing the power of applying these formulae intelligently. Again, only subalterns are required to undergo any educational test; the captain may allow his knowledge of anything more than drill and routine to rust without any detriment to his professional prospects.

The moral of the foregoing observations is, that it should be accepted as an axiom that an officer's education is never complete, and that there should always be maintained by colonels and generals a sort of tutorial instruction of their subordinates. This instruction should be rather practical than theoretical, and be calculated rather to induce officers to train themselves, than merely to produce a certain proficiency in a few half-understood principles, and routine applications of those principles. In order to attain success, it is of course necessary that both colonels and generals should be men capable of imparting intelligent instruction; and that generals as well as colonels should have a personal knowledge of the qualifications of those under their command. At present a general as a rule knows little or nothing of any but the field officers belonging to his brigade or district. It would be desirable therefore that a regiment should as far as possible be kept at least three years under the same general officer. If such a system were adopted, half-yearly inspections would mean something, whereas at present they are harassing and profitless shams, and a General can only speak from his own knowledge of general results. Above all, however, it is necessary that tangible inducements to the attainment of practical excellence should be given. Before these inducements can be offered the whole military system of the country would require reorganization, and the impartial will allow that such a reorganization should for many reasons be at once undertaken. Our army, as regards its personnel, is at present good, but even in that respect it is not so good as it should be. Therefore we say the present system must be unhesitatingly and promptly swept away.

Literary Gossip.

WE are informed that at the next meeting of the Royal Asiatic Society, which will be held on Monday, February 6th, at 8 P.M., Dr. Ginsberg will communicate the result of his latest researches regarding the inscription on the Moabite Stone.

THE paper in the *Edinburgh Review* on Shakspeare's hard words, which attracted so much attention two years ago, was, it appears, written by Prof. Baynes, of St. Andrews, Fife, whose recent article in the same Review on the text of Chaucer we have already noticed. We are glad to hear that both articles, with some other papers on the History of the English Language, by the same writer, are to be published in a separate volume.

MESSRS. CHAPMAN & HALL, we hear, have purchased the entire series of the Dickens copyrights.

WE understand that Prof. Seeley is to deliver a lecture before the members of the Peace Society on 'How to abolish War,' that is, on the Scheme of Federation necessary among European nations to prevent War arising between them, and to secure the peaceful settlement of disputes.

MR. SKEAT's edition of Chaucer's *Treatise on the Astrolabe* will not appear till next year.

THE Rev. J. R. Lumby has in the press, for the Early English Text Society, a short but very interesting poem on Doomsday, ascribed to the Venerable Bede. It is at any rate an

enlarged translation of that author's Latin poem on 'The Day of Judgment.'

MR. PHILIP BOURKE MARSTON is preparing for the press a volume of poems and sonnets, which will be illustrated by Mr. W. G. Wills, author of 'The Three Watches,' 'The Wife's Evidence,' &c.

A NEW periodical, 'The Ferret,' described as "a journal of humour," has made its appearance at Swansea in South Wales. Five numbers have reached us, but the humour has yet to come.

MR. C. GIBBON, the author of 'Robin Gray,' is engaged on another novel illustrative of Scottish life.

A CORRESPONDENT defends the acceptance of Douce's mysterious boxes at the British Museum by observing that they occupy but little space, and that Cole's manuscripts, now so useful, were bequeathed under similar conditions. Neither of these facts affects our opinion that it is altogether a wrong precedent for a public institution to receive sealed boxes on the chance of their unknown contents being of value to a future generation. Cole was satisfied with an interval of twenty years of mystery; but Douce bargained for one of nearly seventy. It is obvious that if ridiculous directions of this kind are to be obeyed, some one may bequeath a ship-load of boxes on the condition that they shall not be opened for two or three centuries. The spirit of the age is opposed to respecting the silly whims of testators, who have no right to control posterity beyond certain reasonable limits.

M. PAUL MEYER, chief editor of the learned *Revue Critique*, is now serving in the National Guard in Paris, and has had three short campaigns outside the walls.

It is announced that 'Lippincott's Biographical Dictionary' and 'Allibone's Dictionary of Authors' will be completed shortly.

MR. EIRIKR MAGNUSSEN has lately discovered the sources of the Icelandic Saga of Becket. The first of these is a heretofore unknown Life of the Saint, written by Master Robert of Cricklade, Prior of St. Frideswith's Church at Oxford, about 1157. The second is a Life by Benedict, Abbot of Peterborough, who incorporated into his work the whole of Robert of Cricklade's. A translation of the Life by Benedict of Peterborough forms the Icelandic Saga, which is very well written.

It appears there are now 110 daily newspapers published in the United Kingdom:—London 20, provinces 57, Wales 2, Scotland 11, Ireland, 19, and Channel Islands 1. Of these 61 are sold at 1d., and 34 at ½d. each.

ON matters connected with the present Conference we note several publications lately brought out in Brussels, of which the following may be mentioned: 'L'Europe et la Conférence,' a letter to Mr. Gladstone, by M. Antoine Lefebvre; 'La Paix et un Pouvoir Fédéral Européen,' by A. L.; 'La Russie et le Panslavisme,' by Erard de Choiseul Gouffier, and 'L'Allemagne et la Belgique,' during and after the war of 1870, by an anonymous author.

AMONGST the latest German works on the question of the Papal Infallibility is an interesting essay by Prof. J. Friedrich von Schulte, entitled 'Die Macht der römischen Päpste über Fürsten, Völker, Länder und

Individuen nach ihren Lehren und Handlungen zur Würdigung ihrer Unfehlbarkeit,' published in Prague.

"BETTER late than never" may be said of the Spanish and Portuguese Dictionary just published in Madrid. It is a curious bibliographical fact that, although no fewer than four editions of the 'Lusiad' of Camoëns in Castilian verse exist (the earliest being that of Benito Caldera, printed at Alcalá de Henares by Juan Gracian, 1580), no dictionary of the two languages has hitherto been printed either in Portugal or Spain.

SLAVONIC literature seems at last to have attracted the serious notice of English students. We see that Mr. Morfill, the Slavonic Lecturer at Oxford, is preparing a work on 'The Slaves: their Ethnology, Early History, and Popular Traditions, with some Account of Slavonic Literature.' And we have already announced that Mr. Ralston, of the British Museum, has in hand a book on 'The Popular Prose and Poetry of the Russians, their Tales, their National Epics, and their Relics of Old Heathenish Song.'

A SECOND edition of Prof. Gaspare Gorresio's important work, 'Il Ramayana di Valmici,' has been published at Milan, with much new matter. The original text accompanies the Italian version, and Prof. Gorresio has added the translation of a seventh book, 'Utara Kanda,' which Indian tradition regards as the completion of the poem, although it is apparently a distinct poem. The work, which is in three volumes, comprises interesting considerations on the formation and development of the legends and cyclic poems which preceded or concurred in the synthesis of the Indian epic.

DANTE's 'Divina Commedia' is now being translated into Roumanian by the best of living Roumanian poets, I. Eliades Radulesco, who has for some time past been engaged on this task.

THERE were no less than 901 candidates for the last matriculation examination at the University of Bombay. Cholera has broken out near the town, having originated, as usual, at a Holy Place, Pundhurpoor, where thousands of pilgrims meet every year, to worship and breed disease. "Why not kick the gods into the river, and set fire to Pundhurpoor?" says a native Correspondent; "the place is dangerous."

THE new club, or re-union, in Stamboul has been opened, under the classic title of 'Anjuman-i-Ulfit,' or Society of Friends: its large building is near the Sublime Porte. Its assemblies are likely to be more frequent than those of the 'Anjuman-i-Danish,' or the Academy of Learning.

AN Indian weekly paper has been started at one pice—a farthing and a half.

THE death of a learned lady, the wife of the How Goday Narain Gujapathi, is reported from Madras, where she enjoyed the friendship and esteem of many of our countrywomen. She had a thorough knowledge of English, Sanskrit and Telugu. Her death at the early age of twenty-eight is the subject of expressions of regret from the journals.

IN one of Messrs. Puttick & Simpson's sales a few days back there occurred a Persian manuscript, entitled 'Ryazul Kamal' (Garden

of Perfection), containing sixty full miniature illuminations, and profusely ornamented throughout with designs in gold and colours in the highest class of ancient art, which fetched 205*l*. The author and scribe was Abou As-saad, son of Abou Syed, Khan of Kastighan, and the date of its production the year 1132 of Hijra.

THE *Revue des Deux-Mondes*, for the 15th of December last, contains a very interesting article on 'Aërostation,' with special reference to its application, during the siege of Paris, to the postal service of the capital in its communications with the provinces and abroad. The article, which is by L. Simonin, captain of the *État-Major*, at the ramparts of Passy, enters fully into all the details of the best construction and management of balloons; and concludes with an examination of M. Dupuy de Lôme's scheme for the navigation and steering of balloons, from which the writer expects, if not success, at least such results as will mark this period as one of decided progress in aërial travels.

AMONG new South African publications, we have to record two productions of the New Diamond Fields: its first newspapers and the first issues of its press—the *Diamond News* and the *Diamond Fields*; the *Zingari*, an illustrated comic paper at Cape Town; the *Kafir Express*, printed at the Lovedale Mission Station; and the *Natal Almanack*, by Mr. John Robinson, a statistical annual.

LAST week we stated that Mr. Mill's 'Subjection of Women' had not, we believed, found a translator in France or Germany. We learn that a lady of Berlin has already published a translation of it, under the title of 'Die Hörigkeit der Frau,' and that a professor at Gratz has presented the public with extracts from 'The Subjection of Women' (in German). There is also a French version. Dr. Heinemann informs us that Prof. Gompertz, of Vienna, is publishing a new translation of all the chief works of Mr. Mill.

DISTRESSED FRENCH PEASANTRY.—St. James's Hall, Great Hall, Piccadilly. On TUESDAY, Feb. 7, Mr. HERBERT WALTON has consented, gratuitously, to give READINGS and RECITATIONS from the Works of CHARLES DICKENS, and other Authors, for the above object.—Sofa Stalls, 5*s*.; Balcony, 3*s*.; Area, 2*s*.; Admission, 1*s*.—Tickets at Mr. Austin's, St. James's Hall; Messrs. Chappell & Co.'s, 60, New Bond Street, W.; Mr. Mitchell's, 33, Old Bond Street; and Messrs. Keith, Prosser & Co.'s, 48, Chancery Lane.

SCIENCE

THE MOON IN ORION.

MR. WARD might adduce the Nautical Almanac in defence of his "moon in Orion," for example, on the night of March 10–11, 1870, the moon occulted the stars χ^1 and χ^4 Orionis. I need hardly say, however, that your criticism is just, since the moon only crosses the extreme northern borders of the constellation. Flammarion, in his 'Marvels of the Heavens,' has the following passage (I quote from Mrs. Lockyer's charming translation):—"Between ourselves, I once read an astrological treatise of the Middle Ages; its title was 'Flamma Orionis.' Since that time the name" (*Flammæ Orionis*) "is dear to me; I love it! Now, you know what happiness it is to lovers to speak continually of the object of their devotions. Following its course, like the sun, and the planets, and zodiacal constellations, the moon sometimes passes near Orion. It then hides the stars over which its path conducts it. In speaking of Orion the American poet, Longfellow, has pictured the occultation in striking colours." And then he quotes, and strangely enough without a word of objection, the passage for which Longfellow apologized.

RICHARD A. PROCTOR.

SOCIETIES.

ROYAL.—Jan. 19.—General Sir Edward Sabine, K.C.B., President, in the chair.—Prof. A. Newton was admitted into the Society.—The following papers were read: 'On the Structure and Development of the Skull of the Common Frog (*Rana temporaria*, L.), by Mr. W. K. Parker,—'Method of Measuring the Resistance of a Conductor or of a Battery, or of a Telegraph Line influenced by Unknown Earth Currents from a Single Deflection of a Galvanometer of Unknown Resistance,' and 'Measurement of the Internal Resistance of a Multiple Battery by adjusting the Galvanometer to Zero,' by Mr. H. Mance,—'Modification of Wheatstone's Bridge to determine the Resistance of a Galvanometer Coil from a Single Deflection of its own Needle,' 'On a Constant Form of Daniell's Battery,' and 'On the Determination of a Ship's Place from Observations of Altitude,' by Sir W. Thomson.

GEOGRAPHICAL.—Jan. 23.—Sir H. C. Rawlinson in the chair.—The following Fellows were elected: Sir C. Beadon, Capt. R. Hall, R.N.; Messrs. J. Cleghorn, J. Dentry, E. Fane, M. Gray, J. E. Green, H. H. Kennedy, G. Kenrick, G. A. Rooks, W. E. Stark, R. Stein, and G. B. C. Yarborough.—The paper read was 'On the recent German Arctic Expedition,' by Capt. Sir Leopold McClintock. In the discussion which followed, Capt. Sherard Osborn and Admiral Collinson expressed their admiration of the fortitude and resources shown by the unfortunate crew of the *Hansa*, and reverted to their opinions formerly expressed that an expedition towards the North Pole could have a chance of success only by following the route by Smith Sound and organizing sledge-parties to follow the line of coast. Mr. Whympy, Dr. Rae, and the Chairman also took part in the discussion.

SOCIETY OF ANTIQUARIES.—Jan. 26.—F. Ouvry, Esq., Treasurer, in the chair.—Mr. S. Wood exhibited two gold rings found in excavations in the market-place at Shrewsbury.—Mr. G. Manners exhibited two letters bearing the signature of Louis de Bourbon, Prince de Condé; also a manuscript account of the "Expenses of the Dyette" provided for the Privy Council in the Star Chamber, 1594. On this communication the Director read some illustrative remarks. The Treasurer exhibited a wax impression of a seal of the confraternity of Corpus Christi at Orford Ness, Essex. Mr. W. H. Westropp communicated a paper on the Pre-Christian Cross, illustrated by drawings of numerous examples collected from various countries.

ROYAL SOCIETY OF LITERATURE.—Jan. 18.—Charles Clark, Esq., in the chair.—Dr. C. M. Ingleby read a paper by A. C. Brae, Esq., 'On Prospero's Clothes-line,' in which he pointed out that the accepted meaning of the passage in 'The Tempest,' act 4, where Prospero orders Ariel to "hang them on this line," has been often interpreted literally a "clothes-line," but that he himself agrees with the late Joseph Hunter in accepting this interpretation as "barbarous," the clothes-line being very probably "a lime or lymetree."—Mr. W. E. A. Axon suggested the great literary advantage of the completion of a Catalogue which might embrace philological works in every known instance. He noticed as a successful essay, in illustration of his views, Trübner's 'Bibliotheca Glottica,' and expressed the hope that the Royal Society of Literature might be induced to take the initiative in this matter.

NUMISMATIC.—Jan. 19.—W. S. W. Vaux, Esq., President, in the chair.—Mr. Sim, of Edinburgh, exhibited a coin of Hakon the Fifth, King of Norway, struck at Osloe, near the present Christiania (Schioe, Pl. XI. No. 5).—Mr. E. Burns exhibited a gold quarter-noble of Henry the Sixth, which, from some accidental circumstance, was some grains heavier than the usual weight.—Mr. S. Sharp communicated a paper 'On some Earthen Coin-Moulds lately discovered at the Ironstone

Quarries, Duston, near Northampton, on the site of a Roman Cemetery.' The moulds, which were mostly in fragments, were for casting coins of the Emperors Diocletian, Maximianus Hercules, Constantius Chlorus, and Galerius Maximianus. Mr. Sharp brought with him for exhibition specimens of the moulds.—Mr. B. V. Head read a letter from Mr. N. O. Clarke, of Sokoe, in Asia Minor, giving an account of the discovery, by himself and others, of five tetradrachms of Orophernes, King of Cappadocia, of whom no coins had hitherto been found. On the obverse of these coins is a portrait of the King, to the right, beardless, and bound with a diadem; on the reverse is the inscription ΒΑΣΙΛΕΥΣ ΟΡΟΦΕΡΝΟΥ ΝΙΚΗΦΟΡΟΥ, with the type of a Victory clad in a talaric chiton and diploidon, and holding a wreath and palm-branch; in front of her is an owl seated upon an altar, below which is a monogram. These coins were found underneath the lower courses of the pedestal of the colossal statue of Athena Polias, within the precincts of her ruined temple at Priene. It is supposed that the Orophernes who struck these coins was Orophernes the Second, who was made King of Cappadocia by Demetrius, about B.C. 158; and, from the position in which the coins were found, it is probable that the dedicator of this Temple of Athena was no other than Orophernes himself.

LINNEAN.—Jan. 19.—G. Bernham, Esq., President, in the chair.—Mr. L. Bernays, the Rev. A. R. Cole, M.A., G. C. Joad, Mr. T. Kirk, Dr. S. E. Maunsell, R.A., and Mr. R. Trimen, were elected Fellows.—The following papers were read: 'Historical Notes on the *Radix Galanga* of Pharmacy,' by Mr. D. Hanbury,—Letter from Mr. Aitken to Dr. Hooker, 'On the Vegetation of the Solomon Islands,'—Note on the genus *Byrsanthus*, Guill., and its floral conformation, by Dr. M. T. Masters.—Read also, a letter from Baron Hochschild, the Swedish Minister, presenting, on the part of Mr. Oscar Dickson, of Gothenburg, a series of documents relating to Linneus's discovery of a mode of producing artificial pearls, and sending for inspection an album, "In memoriam Caroli Linnæ," recently published in Sweden, and containing photographs of the statue of Linneus by Byström, his house at Hammarby, his tomb, the Cathedral at Upsal, where he lies, the Botanic Garden there, &c.—Mr. Homan exhibited some beautiful specimens of artificial flowers, the petals of which were formed of shells.

ZOOLOGICAL.—Jan. 17.—Prof. Newton, V.P., in the chair.—The Secretary read a report on the additions to the Menagerie during the month of December, 1870. Among them were a specimen of the two-toed Amphiuma (*Amphiuma didactylum*), and an example of Exlebe's Monkey (*Cercopithecus Exlebei*). The Secretary then called attention to the registers of accession to, and deaths in, the Menagerie, which lay on the table, and showed, in contradiction to statements recently published by Dr. Gray, that they were faithfully kept up, and that a revised abstract of the former was published every year as an appendix to the Society's *Proceedings*.—Mr. H. Saunders exhibited and remarked on a series of skins of Eagles, belonging to *Aquila imperialis*, *A. bifasciata* and *A. nevioides*.—A letter from Mr. R. Brown was read, recommending the introduction of hogs into countries where poisonous serpents were frequent, in reference to a communication from the Governor of Santa Lucia, read at the last meeting of the Society.—Mr. Jules Verreaux remarked on the facility with which the colouring matter in the wings of the Touraous was soluble.—Mr. J. E. Harting exhibited and remarked on a specimen of Sabine's Snipe, killed in Ireland.—Mr. Slater remarked on the amphibians usually called Axolotls, now living in the Society's Gardens, and pointed out that, if what Prof. Baird had recently stated were correct, these were not the true Axolotl of the lakes of Mexico (*Siredon Mexicanum*), but the larval form of a known Salamander—*Ambystoma mavortium*, Baird.—Mr. Slater exhibited a typical specimen of *Ateles variegatus*, Wagner, and pointed out its

identity with *A. Bartlettii*, Gray.—Mr. J. W. Clark read a paper on a skull of the Narwhal (*Monodon monoceros*) with two tusks, in the Cambridge University Museum.—A paper was read by Dr. J. C. Cox, 'On some new Species of Australian Land Shells.'—Prof. Newton remarked on some rare Birds' Eggs.—Mr. St. George Mivart pointed out the characters of a new genus of Insectivorous Mammals, proposed to be called *Hemicentetes*, founded on the *Erinaceus Madagascariensis* of Shaw.—A communication was read from Mr. A. G. Butler, 'On some new Species of Exotic Lepidoptera.'—Mr. G. F. Angas communicated a list of additional species of Marine Mollusca, to be included in the Fauna of Port Jackson and the adjacent coasts of New South Wales.—Mr. Selater read notes on the typical specimens of *Tyrannula Mexicana*, Kaup, and *T. barbiviridis*, Swainson; also on certain species of Dendrocolaptidae, in the collection of the Smithsonian Institution.

ENTOMOLOGICAL.—Jan. 23.—*Annual Meeting.*—A. R. Wallace, Esq., President, in the chair.—The following gentlemen were elected *Members of the Council* for 1871, namely, Major Parry, Messrs. A. G. Butler, Dunning, Fry, Grut, Higgins, M'Lachlan, Pascoe, Edward Saunders, Stainton, S. Stevens, A. R. Wallace, and Prof. Westwood. Mr. A. R. Wallace was re-elected *President*; Mr. S. Stevens, *Treasurer*; Messrs. R. M'Lachlan and F. Grut, *Secretaries*; and Mr. E. W. Janson, *Librarian*. The President read an address, which will be published in the Society's *Proceedings*.

CHEMICAL.—Jan. 19.—Prof. Odling, V.P., in the chair.—The following gentlemen were elected *Fellows*: Messrs. R. Bannister, H. T. Brown, J. Moss, R. J. Moss, E. Potts. The following papers were read: 'On the Action of Sulphuric Acid on the Natural Alkaloids,' by H. E. Armstrong. On treating narcotine with sulphuric acid a body was obtained which showed all the properties of dimethylnarcotine, the base which Matthiessen and Wright produced by the action of hydrochloric acid on narcotine. On treating codrine with sulphuric acid a body isomeric therewith was obtained.—'On the Origin of Nitrates in Potable Waters,' by C. Ekin. The author found that a certain spring (near Bath) derived its combined nitrogen from a fossiliferous stratum through which it passed. This observation necessitates a modification of the previous sewage contamination theory.—'On an Alkaloid from *Cinchona* Bark hitherto undescribed,' by D. Howard. This new alkaloid was found in the mother-liquors of quinine salts. It is a yellowish oil, and its platinochloride corresponds with the anhydrous platinochloride of quinine.

ETHNOLOGICAL.—Jan. 24.—Prof. Huxley, President, in the chair.—The Rev. Dr. Steere read a paper 'On the Tribes and Languages of East Africa.' The author described especially the Swahili—a mixed race, half Negroid and half Arab, belonging to the Shafi school of Mohammedans. Several examples of their folk-lore were introduced, and the structure of the Swahili language was explained. A comparison was instituted between the Swahili, Shambala, Yao, and Nyanwezi languages, which all belong to the Bantu family. Dr. Hyde Clarke spoke upon this communication.—A paper was then read 'On the Weapons and Implements used by the Kaffir Tribes and Bushmen of South Africa,' by Dr. C. L. Griesbach. The author described the primitive method by which the natives work iron, and their mode of washing auriferous sands for stream gold. The Bushmen are ignorant of iron-working, and generally use bone arrow-heads, but at the same time are the only South African people who exhibit a taste for primitive art, as seen in the paintings on the walls of their caves. The author believed that the musical instruments used especially by the northern tribes on the Zambesi had been derived from contact with the Arabs. Dr. Theophilus Hahn made some remarks upon this paper, and gave some illustrations of the Hottentot clicks.—The President announced that this was the last meeting of the

Ethnological Society as a distinct body, and read the terms of union whereby the Ethnological and Anthropological Societies of London had amalgamated under the common designation of "The Anthropological Institute of Great Britain and Ireland."

INSTITUTION OF CIVIL ENGINEERS.—Jan. 17.—T. E. Harrison, Esq., V.P., in the chair.—The paper read was, 'On the Strength of Lock Gates,' by Mr. Walter R. Browne.

Jan. 24.—B. Vignoles, President, in the chair.—The paper read was 'On Train Resistance on Railways,' by Mr. W. Bridges Adams.

PHILOLOGICAL.—Jan. 20.—Prof. Goldstücker in the chair.—The paper read was by Mr. H. Sweet, 'On the special Characteristics of the Anglo-Saxon Language of the Time of Alfred.' The reader complained much of the neglect of the earliest MSS. of Alfred's time; the King's translation of Orosius, for instance, having been twice edited from a late bad MS., when Mr. Tollemache's excellent contemporary one was available, but had only been used for collation, because it was said to have a Northern aspect! There was also no proper edition of the MSS. contemporary of Ælfric, so that it was difficult to tell what were the characteristics of Ælfric's language. Still, from the early Cotton and Hatton MSS. of Gregory's Pastoral contrasted with Thorpe's edition of Ælfric's Homilies, and with other later MSS., Mr. Sweet instanced some of the few changes which two centuries had made in Alfred's tongue, as the disappearance of the plural adjective endings *u*, *nom*, and *acc*, and *ena*, *gen*. Several minor changes were also noticed.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 4.—'First Principles of Biology (Educational Course),' Prof. Huxley.
— Institute of Actuaries, 7.—'Mortality of Europeans as compared with Natives of India,' Mr. S. Brown.
— Social Science Association, 8.—'Boards of Conciliation and Arbitration,' Mr. R. Kettle.
— Victoria Institute, 8.—'Archæology,' Mr. J. H. Titcomb.
— Royal United Service Institution, 8.—'Offensive Torpedo Warfare,' Commander W. Dawson; 'A Naval Hammock,' Rear-Admiral A. T. Ryder.
Tues. Royal Institution, 8.—'Nutrition,' Dr. Foster.
— Civil Engineers, 8.—'Traffic Resistance on Railways Discussion.'
— Anthropological, 8.—'Some of the Racial Aspects of Music,' Mr. J. Kaines.
Wed. Society of Arts, 8.—'Preservation of Vegetables,' Mr. G. Buchanan.
Thurs. Royal Institution, 8.—'Davy's Discoveries,' Dr. Odling.
— London Institution, 7½.—'Action, Nature and Detection of Poisons,' Mr. F. S. Barr.
— Royal Academy, 8.—'Painting,' Mr. C. W. Cope.
— Linnean, 8.—'Natural History of Deep-Sea Soundings between Galle and Java,' Capt. Chinnock.
— Chemical, 8.—'Development of Fungi in Potable Water,' Dr. Frankland.
— Royal, 8½.
— Antiquaries, 8½.—'Charters relating to Robertsbridge,' Mr. C. S. Percival.
Fri. Royal United Service Institution, 3.—'Practical Artillery Instruction,' Capt. T. B. Huxley.
— Philological, 8½.—'The Old Kentish Dialect,' Dr. R. Morris; 'Hampole's Dialect,' Mr. J. A. H. Murray.
— Royal Institution, 8.—'Successive Polarization of Light made by Sir C. Wheatstone,' Mr. W. Spottiswoode.
Sat. Royal Institution, 2.—'Laws of Life revealed in History,' Rev. W. H. Channing.

Science Gossip.

WE learn from good authority that Sir Roderick Murchison, the co-patron with the Crown of the chair of Geology in the University of Edinburgh, has nominated Mr. Archibald Geikie, F.R.S. as the first professor. Sir R. Murchison's endowment is 6,000*l.*, and the Crown adds 200*l.* per annum to the interest on this sum, and the fees. The municipal patron reserved the privilege of naming the first professor.

THE necessity for economizing fuel appears to be forcing itself upon the attention of our engineers. The results already obtained are remarkable. Mr. Siemens proposed, a few years since, to convert all the coal into gas and vapour—to combine this mixture with equivalents of atmospheric air in the combustion chamber. The heat obtained by this was enormous, and as the arrangement included a regenerative system, but little of this heat was wasted. A large number of those gas-furnaces are now in active operation in this country for melting steel, puddling iron, for glass-making, &c., and the saving of fuel is variously stated to be from 20 to nearly 50 per cent. Millions of tons of small coal are wasted annually in and at our collieries. For some time Mr. Crampton has had a furnace in

action at Woolwich, and another at the Bowling Ironworks, in Yorkshire, in which powdered coal only is used. This powdered coal is blown into the furnace, with exactly the quantity of air which is required to effect the complete combustion of the coal. The effect is surprising—a mass of flame of the highest temperature fills the furnace, and does its work, and no smoke whatever is seen to issue from the chimney. Thus the utilization of all the small coal is promised, great economy is expected, and the absence of smoke is secured.

A DEPUTATION from University College, London, headed by Mr. George Grote, President, has waited upon the Duke of Argyll, at the India Office, to present a memorial from the Council and the Senate of the College on the subject of the proposed new Engineering College for the Indian service. They submit that the working of Government Colleges has not been such as to recommend the creation of a new one; and they suggest that such a step will only secure a monopoly of appointments, and will not tend to advance education in the sciences related to engineering.

THE Director of the Cincinnati Observatory announces in the American *Journal of Science and Arts*, that his observations of the solar spots, and an examination of their influence on terrestrial temperatures, lead him to opposite conclusions from those of Sir William Herschel. This astronomer, and others following him, have stated that the mean average annual temperature was highest when solar spots were in abundance. Mr. Cleveland Abbe, of Cincinnati, says he has detected a "decrease in the amount of heat received from the sun during a prevalence of spots—a result clearly in harmony with the recent investigations into the nature of the solar photosphere."

RECENTLY, Mr. Henry F. Blandford has been discussing the Normal rainfall of Bengal. He gives the mean of the two years 1868-1869 as follows for the following places:—

	Elevation.	Mean Rainfall of 2 years.
Darjiling ..	6,950 feet ..	117.98 inches.
Rungbee ..	5,000 ..	167.07 ..
Rishap ..	2,000 ..	104.95 ..
Rungpore ..	70 ..	85.22 ..
Dinapore ..	80 ..	85.84 ..

These differences in relation to temperature are striking. The *Journal of the Asiatic Society of Bengal* contains all the returns.

MR. E. HULL, the Director of the Geological Survey of Ireland, lately read a paper before the Royal Geological Society of Ireland, 'On the Geological Age of the Ballycastle Coal Field, and its relation to the Carboniferous Rocks of the West of Scotland.' The object of the paper was to prove that the Ballycastle Coal Field was referable to the type of the lower coal field of Scotland, and consequently of the age of the lower carboniferous series; in other words, of the mountain limestone.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—THE EXHIBITION OF PICTURES OF THE OLD MASTERS, associated with the Works of Deceased Masters of the British School, is NOW OPEN.—Admission (from 9 a.m. till dusk), One Shilling; Catalogue, Sixpence; Season Tickets, not transferable, Five Shillings.
JOHN PRESICOTT KNIGHT, R.A., Sec.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINTH ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES is NOW OPEN, at 5, Pall Mall East. Ten till Five.—Admission, One Shilling. Gas. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Mastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six. Gas at dusk.—Admission, 1*s*. JAMES FAHEY, Sec.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Mastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six. Gas at dusk.—Admission, 1*s*.

Will close on Saturday next.
EXHIBITION OF WATER-COLOUR PAINTINGS at the New British Institution, 30, Old Bond Street; also including WORKS by ROYAL ARTISTS. Gas at Dusk. T. J. GULLICK, Hon. Sec.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—The Seventh Annual Exhibition will OPEN on MONDAY, the 30th instant.—Admission, 1*s*; Catalogue, 6*d*. GEORGE L. HALL, Hon. Sec.

THE ROYAL ACADEMY.
[Fifth Notice.]

TITIAN is presented here in his threefold character, as figure, portrait, and landscape painter. The Dowager Countess Cowper's *Portrait of the Daughter of Titian holding a Casket* (108) is one of the excellent repetitions of a well-known work. *The Woman taken in Adultery* (63) has all the more purely decorative qualities, with much that places it very high among Titian's paintings. It can hardly be by Andrea Schiavone, as Dr. Waagen fancied on a cursory examination. Nor can the *Jupiter and Antiope* (127) be by any means associated with the work of Gaspar Poussin, as the German critic supposed it might be. On the contrary, it is undoubtedly a Titian; the background, rich in the splendid qualities of the Venetian master, and fully illustrating his passion for the landscape of his native Cadore. *The Duke of Urbino and his Son* (139), with great probability ascribed to Titian, is very striking in characterization and extraordinarily powerful in colour. Dr. Waagen among others has rightly said that No. 189, from Bath House, *The Daughter of Herodias*, recalls Giorgione rather than Titian. The head of Salome, soiled, but noble and refined, has been rubbed, so as to lose much of the last painting; that of the attendant has been spoilt by bad repainting; the head of St. John, in the charger, is a masterpiece. This is a grand and noble example in conception, drawing, expression and colour, so far as the last remains. An undoubted Giorgione, from the same collection, is here, with the title, *La Richiesta* (185); it has suffered in some degree from the restorer's hands, but the expressions are intense, the tone is perfect, the colour such as Giorgione alone produced. Lord Dudley's *Mother and Child* (331), attributed to Titian, is a charming sketch, by a later hand than Titian's. In the same owner's *Susannah and the Elders* (365), we have a veritable and fine Titian. One of the Elders holds a mirror before the face of Susannah, while his fellow binds a white fillet about her hair. The flesh of the woman is magnificently painted, and the modelling of her back and shoulders is an exceedingly fine illustration of the artist's peculiar power in that respect. *Danaë* (368) is a good but rather cold copy of Titian's picture. *Portrait of a Cardinal* (374), seated at a desk, with a book on a table before him, his fingers holding the leaves, is a most valuable example of Titian's genius in portraiture and his superb mastery of colour. The face has lost much of its carnations; but the modelling on which the tints were based is still nearly perfect. This work was once attributed to Guercino; as the so-called Holbein, *Portrait of Francis I.*, in the same collection, was once given to Leonardo da Vinci. The last is a work of Clouet, or rather of his school; anything but a Holbein.

Tintoret rightly accompanies Titian; but his genius is only suggested by the works before us. They comprise a large spectacular and decorative picture, styled *Esther and Ahasuerus* (151), a gorgeous work,—dramatic, glowing with colour, full of energy, full of expression, which is more especially noticeable in the faces of the attendants who lean over the prostrate queen. Remarkable are the splendours of the whole, and the thoroughness of the "keeping" between the design, one of the objects of which is to express hurry, and the chiaroscuro and colour, displayed about the group of stooping figures, which seem to stir and sway in the tumult of broken lights and shades. But the style of execution is grandiose rather than grand; a defect which, notwithstanding all that has been said in honour of the magnificent Venetian, is so far inherent to his works that they rarely fail to show it. The "sketch" of *The Miracle of St. Mark* (95) is one of a very numerous class of pictures which are ascribed to Tintoret,—in this instance with unchallengeable correctness, but in others on the most absurd grounds. Nearly all Tintoret's great decorative pictures in Venice have been copied scores on scores of times by pupils, trading copyists and amateurs; it has needed but little skill on the part of these persons to produce what are so often to be found, especially in Eng-

land, and are infelicitously called "Tintoreta." These things are generally crude, heavily painted, and sometimes flimsy,—qualities one never finds in genuine studies such as that before us, which seems to have been the original design for the famous picture in the Academy at Venice, sometimes called 'Il Servo' and 'The Miracle of the Slave,' otherwise, as now, *The Miracle of St. Mark* (93), the incident represented being the legendary appearance of the Evangelist to deliver his votary, a slave, who was condemned to torture. The scene is the shaded colonnade of a public place, while the sun blazes on distant white-fronted buildings. The slave lies on the ground amid a crowd of spectators, who look on, animated by various emotions,—grief, rage, pity, terror. There is a woman in front, with a child in her arms; the executioner has been preparing for his office, when the figure of St. Mark, the deliverer, appears, after the manner of Tintoret in painting, in the air, and seems to rush headlong from heaven to save his worshipper. Here the expression of motion, which was Tintoret's beyond most masters, is still more pronounced than in the before-named picture. Although this is but the sketch for the design, and precious mainly on account of its treatment of chiaroscuro, light and shade, colour and composition, and relatively deficient in massive painting, drawing, elaborate drapery-painting, and those fruits which accrue from studies carried out to the end, the little work before us has been generally preferred to the great original, famous as that is. It was among the most precious of the treasures in Art which belonged to Rogers, who bought it of W. Y. Outley; it also belonged to Hoppper, Tresham, and was once at Carlton House, and before that in the possession of Pilkington, author of 'The Dictionary of Painters.' Miss Burdett Coutts, the present owner, gave 410 guineas for it at Rogers's sale, May 3, 1856, when Reynolds's overrated 'Puck' was sold to Earl Fitzwilliam for 980 guineas. It is worth a wilderness of 'Pucks.' Rogers gave 205 guineas for 'Puck'; Boydell gave Reynolds 100 guineas. The moonlit landscape, by Rubens, now belonging to Earl Dudley, and numbered here 350, sold for 310 guineas; Rogers gave 155 guineas. At the same sale, Miss Burdett Coutts also purchased the superb Veronese, 'Mary Magdalen anointing the Saviour's Feet,' for 380 guineas; Rogers bought it at Mr. Hope's sale for 391. 10s. The portrait of the *Cardinal of Lorraine* (238) is questionably ascribed to Tintoret; it belongs to the Earl of Chesterfield. Earl Dudley's *Christ delivered to the Jews* (328) is very certainly not the work of that master.

Let us look at what is here ascribed to Giorgione. To Lady Ashburton's oddly-styled *A Lady Professor of Bologna* (94) we have already alluded: this work is not by Giorgione; it is a male, not a female, portrait; it does not necessarily represent a "professor," and appears to have nothing to do with Bologna. It is probably a mortuary portrait, and is certainly by an ordinarily accomplished hand. We have already also referred to the injured but still beautiful *La Richiesta* (185), belonging to Lord Ashburton; also to the neighbouring picture, ascribed to Titian, and styled *The Daughter of Herodias* (189), as most probably the work of Giorgione. One of the most interesting pictures here, to artists singularly charming and attractive, is, doubtfully we think, ascribed to Giorgione. This is *An Italian Villa, with Groups of Figures* (227), belonging to Mr. Cowper-Temple. Although we hesitate to accept this as Robusti's work, it is impossible to deny its marvellous beauty, its apparently inexhaustible wonders of colour, the extreme grace shown in the figures, taken by themselves. Earl Dudley's *The Golden Age* (334) is one of the most poetical, delicious pictures in this collection. It differs materially in painting from others which are safely attributed to Giorgione.

Paolo Veronese, a still more grandiose designer than Tintoret, is less fortunately represented. The Marquis of Westminster's *Holy Family* (50) is, even if original, not interesting; it is doubtless a good old copy. *A Holy Family, with St. Catherine* (78), lent by the trustees of the late Lord Taunton,

although having great charms of its own, is not remarkably characteristic as a Veronese. *Our Saviour at a Feast* (90), from the Grosvenor Gallery, is a doubtful picture. *Our Saviour on the Mount of Olives, supported by an Angel* (188) has a noble design, but has been sadly repainted. It belongs to Lord Ashburton, and hangs between the so-called Titian, *The Daughter of Herodias* (189), which is doubtless a Giorgione, and *La Richiesta* (185), all three belonging to the same owner, and all grievously injured by "restoration." By Paris Bordone we have Earl Dudley's *Portrait of a Lady* (371), whether by him or not, a fine work. The same owner's Palma Vecchio, *A Holy Family, with St. Catherine and Saints* (329), is as enjoyable as his works never fail to be. See likewise *The Holy Family* (336), ascribed to the same, and from the same collection.

In works by Velasquez this gathering is not richer than in those by Veronese, Bordone, and Il Palma Vecchio. No. 138 is a curious picture, belonging to Lord Ashburton, placed too high for examination, and representing, rather dingily, so far as one can see, *A Spanish Fête, Deer-hunting*. Lord Dudley's *Portrait Head* (336) deserves examination, while *Portrait of a Lady* (415), belonging to the same, is a noble object of study for those who delight in admirable characterization. The gentleness of the painter is reflected, so to say, in this picture; its refinement, its freedom from affectation, appear in the absence of anything like self-consciousness on the part of the sitter, so that we infer the perfect mastery and consummate ease with which the artist worked. This is a most interesting example of treatment and sober colouring, curiously well worth comparing with the earthy-looking Murillos which hang near it, the striking but somewhat pretentious Vandykes, the powerful contributions by Rubens, and the many examples of the graver Italian masters of portraiture. Would that some authority would get together a large series of portraits of all nations and schools, differing from those for which we are so deeply indebted to the Department of Science and Art, in comprising fine pictures rather than likenesses of English historical interest!

The genuine works of Turner here are: the famous *Fifth Plague of Egypt* (140), which displays the master almost at the best period of his powers, marvellous as they were. It is one of the finest of his scenic compositions, and so well known as to need no description; the sentiment and terrible pathos of the subject are conveyed in the grandest mode. Of his prodigious power in painting, no better example need be sought. Of his supreme mastery in handling, the dead and shattered tree in front of the design is a complete manifestation, rough as it apparently is. *The Mouth of the Thames* (145) represents most fortunately a different phase of Turner's genius from that which appears in the scriptural subject just named. It is essentially realistic, and derives its expressiveness entirely from the mode of dealing with ordinary effects of nature. We have a rough, cloud-darkened sea, the sky loaded with broken masses of vapour, yet showing possibilities of calm in its upper region; great shadows fall on the sea, and here veil the craft, which struggle with a gale, and there leave spaces in bright light. The drawing of the waves and ships, the modelling of the former, their intensely varied colouring; the appearance of motion imparted to both waves and vessels; the expansiveness expressed in the painting of the air and turbulent waters, are among those proofs of profound knowledge and unflinching carefulness which distinguished the artist at his best period of life. *A Landscape, with Cattle* (235), represents a pool surrounded by willows; two cows and a white pony are by the side of the water; a ruddy orange tint is imparted to the work by the sun at setting, which appears beyond the trees in the centre, and, filling the eye with its light, renders their trunks apparently vague in form and unsubstantial. Two crows are perched on the topmost branch of a dying oak, which rears its skeleton behind the loitering cattle. The observer should study the wonderfully subtle manner in which the

sky is treated; likewise the painting of the tree-trunks, as they are, so to say, absorbed in the glow behind them, and where, apart from that, they stand solid and distinct. The composition of the trees, the handling—wonderful proof of skill as it is—of the oak trunk before named, and the fine breadth of effect in the whole, render this one of the most precious treasures of Turner's producing. All these pictures are untouched by the "restorer"; but 'The Mouth of the Thames' has, probably, been varnished, if not cleaned. Our thoughts turn again to the wonderful handling of the rocks, the modelling of the sky, and the drawing—none the less marvellous because done with the brush—of the blasted tree in the front of The Fifth Plague of Egypt.

Any one may be forgiven who feels disappointed on quitting such pictures as the Turners in this gallery to look on the Claudes which it contains; although here are several of the Frenchman's most famous, if not most admirable, works, and only three of the Englishman's productions, which, gloriously beautiful as they are, might be rivalled with ease by contributions from many collections, and surpassed by not a few, leaving out of consideration Turner's powers as a water-colour painter and draughtsman, which Claude was not. The fact is, that there is not the slightest justification for comparing the two men, and a comparison between them ought never to have been made. Weighing their respective merits, as we are now able to do, we recognize Turner's modesty when he stipulated that his pair of pictures bequeathed to the National Gallery should hang near certain Claudes then already in that collection. It is possible that some men of his time considered this challenge unwarrantable and even arrogant; but now it is easy to see that Turner wished to instruct those who might not otherwise be induced to think, but who have no excuse for ignoring the truth when these pictures are placed as they are. We take the Claudes now here in their numeral order. No. 20, *Landscape, Morning, Shepherds with their Flocks*, is a genuine Claudian pastoral in composition, but not a little artificial, and rather cold in colour, notwithstanding allowances which are due to the character of the effect intended; and the entire work seems to have less harmony than his later productions. *Landscape—Morning* (the description of which in the Catalogue is probably erroneous) has a finer sky than No. 20, and is a nobler composition. The two more important works from the Grosvenor Gallery are the famous *Landscape—Sermon on the Mount* (150), a comparatively late picture: it is a large example, and in a very dirty state, due chiefly to brown varnish; its greatest defect is the awkward composition of the central element of the design, an ill-shaped "Mount" where the Lord and his disciples are, very oddly, perched; but the sky is a marvel in its way. The vista is incomparable among Claudes. The general effect is apt and poetical. *The Israelites worshipping the Golden Calf* (207) is the other large Claude. The figures here are in perfect harmony in tone and colour, and the whole is rendered charming by the effect of the sun rising over the landscape. The atmosphere is wonderful. Mr. Baring's *Landscape—Sunrise* (166) is another picture of the series of which the smaller works in the Grosvenor Gallery are examples. It is a fine specimen and in excellent condition. *A Landscape with Figures: Shepherd and his Flock* (192), lent by the Marquis of Westminster, has the charm and all the defects of Claude's works.—In the picture by Francis Millet, called *A Classic Landscape with Figures* (378), belonging to Earl Dudley, we have a capital example of the interesting workmanship of a painter whose productions are often sold as by Claude, although they approximate in quality, if not in subject, to those of Poussin. Millet was a good painter, but wants that charm which is due to lightness of touch and richness of effect.

Having exhausted Gallery III, we may be allowed to call attention to Reynolds's portrait of the *Third Earl of Bute and his Secretary* (263), and to the

sketch for the same which hangs close by it here, No. 262. This sketch is far superior in artistic merit to the finished picture, and is evidently untouched; that is not the case with the picture, —so a friend informs us, who remembers as it appeared many years ago. To us both examples are new. In fact the picture looks as if it had been flayed, but probably was never equal to the sketch, because it must have been mainly the work of Reynolds's assistants. The composition, colour, general design, chiaroscuro, and light and shade, seem to have been decided on by Reynolds and expressed in the sketch before us. From this the picture was undoubtedly produced by inferior hands; the very grouping of the figures is superior in the original, as if the assistants did not recognize the skill which combined the lines of the draperies and designed the pose of each figure, as well as its relationship to its neighbours and the surrounding objects. The colour, chiaroscuro and lighting are not the same in both cases. Nothing can be cruder or more commonplace in execution than the dresses of these figures in the large picture, but they are probably not in the condition in which they left Leicester Square.

Fine-Art Gossip.

THE Royal Academicians and Associates met on the evening of Thursday last, the 26th inst., to elect three A.R.A.s: the result, which had been anxiously discussed by those who are interested in Art, chiefly on account of the unusual number of vacancies, will give satisfaction to all well-wishers of the Royal Academy. Messrs. H. S. Marks, F. Walker and T. Woolner were chosen by clearly-pronounced majorities.

THE private view of the General Exhibition of Water-Colour Drawings at the Dudley Gallery, Piccadilly, takes place to-day (Saturday). The Exhibition will be open to the public on Monday next.

OUR readers will be glad to learn that Mr. Leighton's health being re-established, he intends to finish the large and important picture, the subject of which is taken from the pathetic conclusion of the 'Alcestis' of Euripides, and which represents Hercules struggling with Death for the life of Alcestis, which she offered in order to prolong the existence of Admetus, her husband. We described the work about a year ago [*Athen.* No. 2206]. Mr. Leighton will probably send other contributions: he is likewise engaged in preparing the design for one of the large lunettes in a Court at the South Kensington Museum. This illustrates what may be called Labour for War, the manufacture of weapons, &c., and may be followed we trust by a similar illustration, by the same hand, of Labour for Peace.

THE obituary of last week includes the name of Sir George Hayter, Principal Painter in Ordinary to Her Majesty, at the age of seventy-eight years. This event happened on the 18th inst. The deceased gentleman was the son of a popular drawing-master and teacher of perspective, who produced a book still known, called 'Hayter's Introduction to Perspective.' Mr. Hayter likewise wrote 'A new Practical Treatise on the Three Primitive Colours.' In his youth Sir George Hayter went to sea, and somewhat later turned to miniature-painting, in which his success must have been as rapid as it was great, for although born in 1792 we find him appointed miniature-painter to the Princess Charlotte in 1815. He went to Rome, and returned to London about 1826, when he resumed portrait-painting, chiefly practising in oil-colours. He painted a great many likenesses of royal personages; of which it may be said that, although not without a certain grace of design and neatness of execution—captivating qualities with amateurs—they are not of high artistic value. Sir George Hayter also produced pictures of public ceremonies, such as 'The Trial of Queen Caroline,' 'The Meeting of the First Reformed Parliament,' and 'The Trial of Lord W. Russell.'

MR. MASON proposes to contribute to the forthcoming Academy Exhibition a picture about eight feet long and proportionately high, styled 'The Harvest Moon in the North,' representing a party of reapers returning after the last load of corn is on its way homewards at twilight, literally between the sun and moon, because while the afterglow yet lingers powerfully enough to cast a warm light on the side of the design which faces us, moonlight is stealing into the air, and the luminary herself rises from behind those hills which, at a considerable distance, form the apparent horizon of the picture, and sloping from broken summits towards ourselves in great spaces of wood and pasture, show dimly in the mid-distance the buildings of a farm, and stacks of corn. The line of figures which traverse the view begins with a wain bearing the last load, on the top of which a man lies at ease; a second man, loitering after the roughly-jolting vehicle, thrusts more firmly into the bulk it bears a loose mass of corn. Two women come next; these figures are removed from the spectator, and traversing the road connect the next group with the farmhouse on the rising land, which is the goal of all, and will be the scene of the usual harvest supper for the labourers who are before us. The chief group is close to the front, and led on its way by a girl who, as she walks, turns gracefully backwards to listen to and share in the jovial conversation and play of her neighbours, a group of reapers and others; some of the reapers bear scythes on their shoulders; their fellows are gleefully amusing the party. The next group is composed of a young man and his sweetheart, who, a little in the rear of the preceding, walk gaily side by side; he tunes the rustic violin, she listens to the notes. So much for the subject. Of course this is the least important element of Mr. Mason's picture. He is an artist who gives us his own thoughts; not an illustrator of literary art by means of design, but a painter proper, who expresses himself by means of the grace and spirit of his designs, the subtle management of chiaroscuro and colour, the evolution of the poetry which he recognizes in Nature. 'Blackberry Gathering' by girls, in a rocky place, with fir-trees about them and an exquisitely beautiful sky, will probably be sent with the above picture to the Exhibition. Also a picture of a young milkmaid stopping in the shadows of some trees in order to bind up her hair, which a boisterous breeze has disordered. She has placed her pails on the ground, and uses both hands at her toilette.

THE medal executed by Messrs. Wyon for the Corporation of London, in commemoration of the visit of the Sultan, bears the effigy of the Sultan, modelled after a photograph taken by Abdullah, Frères, of Constantinople. 350 bronze medals were struck.

MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir MICHAEL COSTA.—FRIDAY NEXT, Feb. 3, Handel's 'SAMSON.' Principal Vocalists: Miss Edith Wynne, Madame Faley, Mr. Vernon Rigby, Mr. Lewis Thomas, and Mr. Saxley. Solo Trumpet, Mr. T. Hanger.—Tickets, 2s., 5s. and 10s. 6d., at 6, Exeter Hall.

THE LATE DUCHESS DE FRIAS.

THE death, at Madrid, of the Duchess de Frias, who had a short career as a *prima donna* under her maiden name—Mdlle. Victoire Balfe—is announced. She was the second daughter of the late Michael Balfe, the composer; and, although Madame Balfe was an operatic singer, Mdlle. Balfe was not originally intended for the stage. She was betrothed at an early age to Mr. Trelawney, who married Mrs. Howard, the actress. The engagement was broken off; and as Miss Balfe possessed a fine soprano voice, her talent was cultivated. She made a successful *début* at the Lyceum, as *Amina* in the 'Sonnambula,' and maintained a good position on the lyric stage for a short time, although deficient in physical strength for its wear and tear on such a large arena as the new Covent Garden Royal Italian Opera. She was married first to Sir John Crampton, in 1863, he being at

the time the British Minister at Madrid. A divorce, by mutual consent, took place, and she was afterwards married to the Duke de Frias, son of the Grandee, who was Ambassador in London some thirty-six years ago. The last union proved a happy one; and there was no more attached couple than the Duke and Duchess de Frias. They lived for some time in Biarritz and in Paris, owing to the objection the ex-Queen of Spain, Isabella, had to receiving them at a court where Sir John Crampton was the English Envoy. After the revolution, the Duke de Frias returned to his magnificent mansion in Madrid, and his country-house at Burgos. The mausoleum of the Frias family in the Burgos Cathedral is a superb structure, and the Duchess will be interred there. The late Duchess was highly accomplished; she spoke several languages fluently, and was of such a kind and amiable disposition that her loss will be severely felt both in Spain, France and England. A more curious and romantic career than that of the *prima donna*, who became first an ambassador's wife, and then the spouse of a duke, has been rarely met with,—the incidents eclipsing in interest even the chequered life of the late Madame Sontag, married to the Count Rossi—also a diplomatist.

SACRED HARMONIC SOCIETY.

THE choral and orchestral *ensemble* at the performance of Mendelssohn's 'Elijah' at Exeter Hall on the 20th inst. was grand and imposing; the playing as well as the singing displayed the fine training to which the executants owe their present proficiency under their conductor. The *finale* to the first part—the glorious "Thanks be to God," was given with astounding vigour; and the electrical rush-in of the stringed instruments, which has been so feebly imitated by other composers, was, as usual, quite overwhelming in its effect. If all the principals had sung with the same tact and devotional feeling as that exhibited by Miss Edith Wynne and Mr. Santley in the soprano and bass parts, there would have been little to complain of; but there were some objectionable points in the cast. Herr Nordblom pronounces his words well, and sings with intelligence; but his voice is unequal in quality, and his method requires refinement and intensity in the strongly-marked dramatic passages. Miss Julia Elton is careful and zealous; but has not energy enough for the chief contralto pieces. The soprano and the contralto engaged to sing the second subsidiary numbers were not up to the mark. Handel's 'Samson' will be the next oratorio (Feb. 3), with Sir Michael Costa's additional accompaniments; the chief singers to be Miss Edith Wynne, Madame Patey, Messrs. Vernon Rigby, L. Thomas and Santley.

CRYSTAL PALACE CONCERTS.

SCHUBERT and Schumann will be in the ascendant now that the Beethoven celebration belongs to musical history. The Sydenham managers are venturesome in their importations, and it cannot be expected that they will always draw prizes; but it is agreeable as well as instructive to have problems solved as to the worth of Continental celebrities; and the policy would also be national if similar tests were supplied as regards our native artists. Schubert's unfinished symphony in B minor is now a standing dish of the Manns menu, and it is unquestionably an interesting fragment. Opinions will be divided as to the attraction of the *allegro moderato* and the *andante con moto*; but the latter perhaps finds most favour with a mixed auditory, and the former will be more satisfactory to the pundits, inasmuch as there is more mysticism in the movement. The other instrumental items were Cherubini's 'Medea' and Rossini's 'William Tell,' two grand overtures of their class, both by Italians,—but how opposite in form and treatment! Conceding the grace, delicacy and refinement of the violin-playing of Madame Norman-Neruda, the Mendelssohn concertos, like that of Beethoven, are works for muscular humanity. The vocalists were Madame Corani, who deserves credit for singing "Non mi dir" (Mozart), but who was more suc-

cessful in Signor Randegger's canzone, "Canta, canta, O Marinella," because it tested her executive powers less. Herr Stockhausen disinterred a *roccoco* air, "Per la Gloria," by Buononcini, who is erroneously called Handel's rival; the German basso also gave Mozart's "Non più andrai" correctly but frigidly. Schubert and Schumann suit Herr Stockhausen best.

ITALIAN OPERA BUFFA.

THE operatic works written singly and conjointly by the Brothers Ricci, pupils under Zingarelli at the Conservatorium at Naples, in number exceed twenty-five; but of these how many have survived, even of those which were successful at the period of their production? 'Chiara di Rosenberg' (the libretto of which was set by Balfe, as 'The Siege of Rochelle') and 'Un'Avventura di Scaramuccia,' by Louis Ricci, who died in a madhouse in 1860 at Prague, maintain their position in the *répertoire* in Italy. 'La Prigione d'Edenbourg' and 'Corrado d'Altamura,' by Frederic Ricci, who survives, are still heard at times. Of the joint labours of the brothers, 'Crispino e la Comare' is the only opera which is now given in Italy. Both Louis and Frederic Ricci had the fatal facility of the composers of Italy; year after year, either in Rome, Naples, Milan, Venice and other musical cities, their names appeared, but their productions soon disappeared. The operas specified above have been given out of Italy, but principally in Paris and London, where the 'Scaramuccia,' the 'Chiara di Rosenberg,' and the 'Crispino' have found more or less favour. The Lyceum directors have, however, made a mistake in trying the 'Crispino e la Comare.' It made no impression at the St. James's Theatre in 1857; and it had no continuous success, despite the admirable acting and singing of Madame Adelina Patti and Signor Ronconi, at the Royal Italian Opera in 1866. One curious circumstance is connected with the music of the Riccis, and that is, the solos have been of little attraction, whereas the trios have always been highly successful. Thus in the 'Chiara di Rosenberg' it is the *terzetto* of the basses which made the work; in the 'Scaramuccia' it is the *buffo* trio, "Las cena è un mare"; in the 'Crispino' it is the *trio* of the quarrelling Doctors which rouses an auditory out of their lethargy; for tuneful as are the themes in that work, many are very commonplace and even vulgar, and the abuse of the unison is very monotonous at times. When 'Crispino e la Comare' was given in Paris, in 1833, it was the acting and singing of Signori Zucchini, Mercuriali and Agnesi which saved the opera. Here in 1866 it was Signori Ronconi, Capponi and Ciampi, in the medical trio, and Madame Patti and Signor Ronconi in the dancing duo *finale* of the first act, which excited our audiences; and at the Lyceum last Tuesday night it was the extravagant action of Signori Ristori, Rocca and Torelli and the sympathetic singing of Mdlle. Colombo which caused the listeners to tolerate a really trashy musical drama. It was indeed to be regretted after the decided hit made by Mdlle. Colombo in Adina and Rosina that she was not tested in some work of accepted merit. There is a future before this lady if she will zealously cultivate her beautiful voice, and try to infuse more animation into her acting. The opportunity was at all events afforded to an English auditory to appreciate how far the extravagance of the Italian buffos will extend, even to the limits of coarseness in gesture. How opposite the school and style of Lablache and Ronconi, broad as their humour was! in whose steps, it is but just to add, Signor Borella, who is not in the cast of 'Crispino,' is following.

Signor Bottesini's 'Ali Baba' seems to gain ground in public estimation. Contrasted with the 'Crispino,' it is a masterpiece, evidencing what the actual race of Italian composers has gained in orchestration. Protest must be entered at the want of punctuality in the time of commencing the opera and of the intolerable long intervals between the acts; and although the directors were justified in not incurring any expense to mount

the 'Crispino,' the stock scenery ought to be set in a less irregular manner.

Musical Gossip.

THE first concert of the fourth series of the "Musical Evenings," under the direction of the violinist Mr. Henry Holmes, was given on Thursday. He had as coadjutors, Mr. Folkes, second violin; Messrs. Burnett and W. Hann, violas; Signor Pezze, violoncello; and Mr. Shedlock, pianist; with the Misses S. and F. Ferrari as vocalists.

At the fourth of the London Ballad Concerts, on Wednesday, the singers were Mesdames Sherrington, E. Wynne, and J. Elton, Messrs. Sims Reeves and Santley. Miss Kate Roberts was the solo pianiste and Mr. Thorpe flautist, with Mr. J. I. Hatton, conductor. The *debut* of a new flute solo player is rather an event. Since the death of the popular Mr. Richardson, who was the successor of the famed Mr. Nicholson, there has been no fantasia flautist of any special ability. Mr. Thorpe, who won the prize at the Paris Conservatoire, is likely to be a favourite with the amateurs of the instrument. The new comer selected Drouet's variations on 'Robin Adair,' and proved that his Parisian reputation has been justly earned. He is clear and correct in his florid passage playing. There were three new ballads, one by Mr. Frederic Clay, 'I'm in Love,' sung by Mr. Sims Reeves and accompanied by the composer, which was redemanded; the second by Madame Sherrington, 'Bewitched,' accompanied by Mr. Lemmens; and the third by Mr. Plumpton, 'The Faded Winter,' given by Miss Edith Wynne. Dibdin's 'Tom Bowling,' sung by Mr. Sims Reeves with passionate expression, carried off the honours of the evening.

MISS AGNES ZIMMERMANN, whose intellectual interpretations of classical music are always welcome, was the pianiste at the eleventh of the Monday Popular Concerts; she selected Mendelssohn's Fantasia in F sharp minor, and was associated with Madame Norman-Neruda and Signor Piatti in Beethoven's Trio in C minor, Op. 1, No. 3. The lady violinist led Schubert's string quartet in A minor, her coadjutors being Herrn Ries and Straus and Signor Piatti. The violoncellist performed ably Bach's Allemande and Courante in D major. Herr Stockhausen gave two of Schumann's songs and Boieldieu's romance from 'La Fête du Village.' Madame Arabella Goddard was to have played at the first of the seven Saturday Morning Concerts, this day (Saturday), but owing to illness was unable to appear.

SEVEN Saturday Morning Concerts, commencing on the 25th inst., are announced by the Director of the Monday Popular Concerts.

MADAME SCHUMANN will give two pianoforte recitals on the 1st and 8th of February, assisted by Herr Stockhausen as vocalist.

MR. J. M. BELLEW will give four readings at the Hanover Square Rooms, the first of which was on the 26th inst., to be musically illustrated by a solo soprano, Miss Maud Seymour, and a chorus of 150 voices, to be accompanied on the organ by Mr. W. Byrom.

MR. J. F. BARNETT's cantata, 'Paradise and the Peri,' one of the novelties at the late Birmingham Festival, will be executed for the first time in London on the 14th of February.

THE days fixed for the Handel Festival at the Crystal Palace are Friday, the 16th (public rehearsal), Monday, the 19th, Wednesday, the 21st, and Friday, the 23rd of June.

HERR HILLER will be in London for the season, and will conduct his cantata, 'Nala and Damayanti,' first given at the late Birmingham Festival, at Mr. Barnby's Oratorio Concerts.

THE sixteenth season of Mr. Henry Leslie's Concerts will be commenced on the 9th of February; his oratorio, 'Immanuel,' will be revived. The chief singers engaged are Madame Viardot, Fräulein

Tietjens, Madame Patey, Messrs. Sims Reeves, Vernon Rigby, Santley, &c.

HERR LEHMEYER gave a chamber pianoforte-concert on the 25th, at the Store Street Hall.

THE Members' deputation from the Society of Arts, who waited on the Right Hon. W. E. Forster, did not receive the same encouragement in their request that music should be taught in rate-aided schools, as the gentlemen who urged the importance of the introduction of drill. Mr. Forster, in reply to Sir John Pakington, Canon Cromwell, Mr. Puttick and others, stated that he had never been taught music, or possibly he would have had more harmony in his soul; but he thought it was a question of time: but if music was taught, there would be applications to teach science in schools.

At the opening *conversations* of the Society for the Encouragement of the Fine Arts, a concert was given, under the direction of Mr. Alfred Gilbert. Amongst the artists who co-operated were Miss Katherine Poyntz, Madame Gilbert, Mrs. H. Lee, Messrs. W. H. Holmes, Hammond, D. Ryan, Herr Carl Stepan, Herr Zulgen, &c.

As English opera will be revived at the Gaiety at Easter, Mr. Santley being engaged, it is to be hoped that Cherubini's 'Deux Journées' will be produced. There is also another French opera, Boieldieu's 'Dame Blanche,' which would bear adaptation. A version, mangled of course, was brought out at Covent Garden Theatre many years since. The concerted *finale* of the auction scene is a masterpiece, and the music for the tenor is charming throughout.

THE death of Mr. Surman is announced. He was one of the founders of the Sacred Harmonic Society, and was conductor of the Oratorios in Exeter Hall for some years.

At the twelfth Gewandhaus Concert, in Leipzig, a symphony, by Herr Johann Zvendsen, which had previously been played at the Euterpe Concert last year, was performed; the mechanism was pronounced to be admirable, but the invention not original. A new Symphony, by Herr Bernhard Schulz, has been heard in Berlin, and made no great impression.

IN the operatic career of the late Mr. Paul Bedford evidence is afforded of the results arising from imperfect training. He possessed a splendid voice when he first sang in London, on the Drury Lane boards, on the 2nd of November, 1824. It was one of the deepest and richest bass organs ever heard. He came out as a ballad-singer as Hawthorn in 'Love in a Village,' and was included in the original cast of 'Der Freischütz,' at the same theatre, as Bernhard the Head Ranger. He rose subsequently in consideration to assume the part of Caspar, but the deficiency of his musical education was too apparent. After he had assumed the line of the low comedian at the Adelphi he essayed Don Pasquale at the Princess's Theatre, and coming in contact with Lablache was of course fatal to his pretensions. As an actor he was immensely popular, so long as he was a butt either to the late Mr. Wright or the living Mr. Toole. Mr. Paul Bedford's first wife will be recollected by old play-goers at Covent Garden Theatre under the name of Miss Greene. She was first a pupil of the late Mr. Bellamy, the basso, who adopted the Logier system of tuition. She studied subsequently under Sir Henry Bishop, who had great expectations of her being a rival to Miss Stephens, but Miss Greene ran away with Mr. Paul Bedford, and after a short career in Bath and Dublin she appeared with her husband at Drury Lane in the same opera, she being the Rosetta; but her musical education had not been completed, and she took no high position; Mrs. Waylett, who came out the night after her in 'The Maid of the Mill,' superseding Mrs. Bedford, who died young.

THE American papers announce the death of M. Hervé, the composer of 'Le Petit Faust,' 'Chilpéric,' &c., and also of Herr Carl Anschuetz, who was a conductor of German Opera in London.

SIGNOR VERDI has been offered the post of Prin-

cipal of the Naples Conservatorium. Should he decline the honour, it is expected that Signor Petrella will be the successor of the late Mercadante.

MIDLE. NILSSON, after her last concert at Chicago, on the last day of the old year, left for St. Louis. She is accompanied by Miss Cary, M. Vieuxtemps, M. Verger and Signor Brignoli.

At the fifth concert of the series of Popular Concerts of Classical Music given in the Hall of the Royal Society "La Grande Harmonie," on the 22nd of this month, three new instrumental pieces, which had not hitherto been performed in Belgium, were played by the orchestra: they were the overture to Goethe's 'Faust,' by Richard Wagner; the *entr'acte* of the fifth act of Reinecke's opera 'King Manfred'; and an overture by the Belgian composer Rufer. The orchestra also performed Beethoven's Symphony No. 1., and a 'Marche Solennelle,' by Edouard Lassen. Middle. Orgeni, who has sung in Italian opera in London, was the vocalist, and sang the grand air from Weber's 'Der Freischütz,' and the air 'Ah, perfido,' by Beethoven.

DRAMA

PRINCESS'S THEATRE.

MR. PHELPS has acted judiciously in choosing for his appearance at the Princess's Theatre the part of Sir Pertinax M'Sycophant in 'The Man of the World.' No character in the range of English comedy is so completely within his grasp. Somewhat curiously, indeed, the very defects of Mr. Phelps's acting, that self-consciousness and those mannerisms of style which have prevented him from taking the highest position in comedy, are of absolute advantage in the presentation of this part. The merits of Macklin's comedy and the absolute grandeur of the character of Sir Pertinax M'Sycophant have not yet received adequate acknowledgment. Men speak of the former as "one of the good old comedies," associating it thus with the works of Colman and Morton, and of the latter as a clever character of the eccentric school. But 'The Man of the World,' written in part, if theatrical records are trustworthy, when Macklin was eighty years of age, and produced with the author in the principal part when he was ninety, is a work of solid and enduring art, and the character of Sir Pertinax is one of the masterpieces of the drama. In conception and in execution Sir Pertinax is alike admirable. He seems indeed to have dropped out of the Elizabethan drama. In the splendour of his selfishness, his inaccessibility to ordinary considerations, and his unflinching reliance upon himself, he reminds us of Marlowe's Jew of Malta or Massinger's Sir Giles Overreach; and on the comic side he touches the Mercadet of Balzac. To the last his character is consistent. In the moment of his supreme defeat he stands resolute and undaunted, commanding or extorting our respect, and winning more of our sympathy than we care to acknowledge. The scene in which he learns from his son's refusal to accept the match provided him that all his schemes of aggrandizement are blown to the winds, has absolute pathos. It bears a striking resemblance in idea to the scene in 'Pendennis,' wherein the Major acknowledges the defeat which his nephew's obstinacy and scruples have brought upon him. The dialogue of the play is full of point and character. It cannot be held seriously to diminish Macklin's claims to originality that he has taken the love scenes from 'Nanine,' a scarcely remembered comedy of Voltaire's. So completely does the hero constitute the piece that the rather pallid love-scenes between Egerton and Constantia are only of importance so far as they serve to aid in the development of the character of Sir Pertinax. Perhaps in the fact that the position of Sir Pertinax is so prominent that it can scarcely in representation be brought into too strong a light, may be found the secret of the success of Mr. Phelps in the part. In other characters the tendency of Mr. Phelps to over-act tells sadly against him.

In his hands Bottom, in 'A Midsummer Night's Dream,' trembles constantly on the verge of greatness, and is never great. Over-elaboration destroys the beauty, and the spectator gets angry with the actor who first produces his effect then spoils it by persistence and repetition. Art is shocked too by the manner in which the actor separates himself from his fellows, and gives the character he plays a prominence to which it is not entitled. Defects like these lessen the value of a performance in which there is much admirable suggestion and accomplishment. Similar blemishes prevent us from speaking in unqualified eulogy of such representations as Justice Shallow and other characters in which there is high merit. But the Sir Pertinax M'Sycophant is an excellent impersonation, and, in its way, unsurpassed by any performance on the modern stage. From the moment when Sir Pertinax makes his noisy entrance on the stage, addressing his son, "Vary weel—vary weel,—ah, ye are a fine fellow—what have ye to say for yourself? Are not ye a fine spark? Are not ye a fine spark, I say? Ah! you're a —. So ye would not come up to the levee?" to that when he departs with the words of defiance addressed to his wife and son, Mr. Phelps was equally good. Movement, action, and facial play were alike eloquent as interpreters of thoughts. One could see the sudden illumination of visage when some scheme of almost incredible infamy suggested itself as offering a chance of escape from the dilemma into which the plotter had brought himself. His advances to the clergyman whom he hoped to induce to perform what Sir Pertinax calls "an ordinary civility practised every day by men and women of the first fashion," but what is in fact a loathsome piece of knavery, were cleverly guarded and tentative. But the robe of plausibility was not long worn when no purpose was to be served, and the change when Sir Pertinax found a clergyman, a dependent, daring to dispute his wishes, was startling. Indignation, contempt, and astonishment struggled with each other for mastery, and in the end contempt prevailed. The description of the manner in which Sir Pertinax rose to greatness is known as a piece of excellent comedy. Mr. Phelps's delivery of it was perfect. Not one quail of conscience disturbed his serenity as he revealed the abysmal meanness of his nature. He had compared himself with the men around him, had measured himself, and had learnt the ways that lead to success. Was he not successful? and what more could be asked? We could easily multiply instances where the actor interpreted, and absolutely illuminated, the text, but we have already passed the limits ordinarily assigned to the criticism of a revival. In days, however, when the state of the drama and that of the stage seem equally lamentable, it is a pleasure to point to a performance that shows the old fire of comic acting to be not yet extinct. Miss Rose Leclercq, Mr. Clayton, and other members of the company played the remaining characters.

ROYAL COURT THEATRE.

THE youngest of London theatres, the Royal Court Theatre, was opened successfully on Wednesday evening. Exteriorly, the building, which is situated in Sloane Square, is plain and unpretending. It is finished within, however, with much care and with due regard to the comfort of visitors, and is obviously intended to allure the general play-goer, instead of depending for support upon the population amid which it is placed. The brightness of the ornamentation and the excellent effect of the colours in the drapery compensate for a certain want of sweep and grace in the line of the boxes and dress-circle. The poorest part is, however, the drop-scene, which represents Nell Gwynne in Cheyne Walk. This is roughly drawn and garishly coloured. Some figures over the proscenium, by Mr. E. S. Dalziel, seem dramatic and clever, but are too small to produce their full effect.

Mr. Gilbert's comedy, 'Randal's Thumb,' has, in a modified form, seen the light in a serial publication. It has, however, been greatly altered. Several new scenes and characters having been

introduced into it. Humour and drollery are seldom absent from Mr. Gilbert's works, and are certainly present in his latest composition. But there is a want of cohesion between the scenes and characters of the play that diminishes greatly its value as a finished composition. Some very droll persons are introduced, and exhibit amusingly enough their humours and vagaries. But they cast no light upon the general action, and might, with absolute gain to construction, be omitted. To state that Mr. Gilbert makes them funny is not to supply them with a *raison d'être*. In its more serious interest 'Randal's Thumb' is melodramatic. Buckthorpe, a young Englishman, who has mistaken for a highwayman an assailant, who also was in error as to his adversary, believes that a fatal result has attended the encounter, and goes about with the sense that the guilt of murder may at any moment be thrust upon him. One Randal, a swindler, possessed of Buckthorpe's secret, uses it as a means of coercion, and succeeds in leading him into many not over-reputable transactions. But Buckthorpe meets his old love. A pure passion re-awakes in his breast, and redeems his nature. Purified and strengthened by love, he refuses further to be the ally of Randal, whom he dares to do his worst. This is soon done, for Randal has no power at all, seeing the report of a death as the result of the quarrel was his invention. A peaceful explanation takes place; Randal's villany is exposed, and Buckthorpe lands in the safe haven of matrimony the vessel of his life, freighted now with a sufficiently valuable and substantial cargo.

This trifle, though it took three hours in performance, owed much to the acting. Mr. Vezin was admirable as *Buckthorpe*, and was well supported by Miss Kate Bishop. Mr. Belford made of *Randal* an unconventional ruffian, and Miss Eleanor Bufton, Miss M. Brennan, Mrs. Stephens, Mr. H. Mellon, Mr. Righton and Mr. Frank Matthews caused much laughter by their interpretation of the humorous characters grouped around the serious interest. Miss Brennan's acting was particularly sprightly. The whole was very favourably received, author and actors showing on the loud call which followed the descent of the curtain. Mr. Marshall's comedietta, 'Q.E.D.', was unfortunate; Mr. Gilbert's comedy had lasted an hour too long, and the succeeding piece was acted to empty benches. It was badly performed, too; Mr. Righton, who in 'Randal's Thumb' showed himself a careful actor, being quite unsuited to the broadly comic part he now essayed. Miss Brennan, too, an actress of recognized ability, failed to convey the character allotted her. As a consequence the piece hung fire. Its plot shows how a Major, indulging through the newspapers in amorous flirtations, takes unfortunately the initials of a learned professor resident below him in the same house. The professor expects an arrival, who is a lady and a stranger to him. He takes for his guest an Hibernian lady, who seeks the Major, and his anticipated visitor is surprised in turn to find instead of a professor a soldier burning with ardour, and longing to clasp her to his arms. Explanations ensue, and all ends well. In addition to the actors named, Mr. Belford, Miss Kate Bishop and Miss Kate Manor have parts in the piece. An address by Mr. Oxenford was spoken in the course of the evening by Mrs. Vezin.

Dramatic Gossip.

A MORNING performance was given at the Gaiety Theatre on Tuesday on behalf of the Dramatic College. The principal feature in the programme, which was partly dramatic, partly musical, consisted of the Trial-scene from *Pickwick*, arranged for the stage by Mr. Hollingshead from the special reading copy of the author. Mr. Toole played Serjeant Buzfuz; Miss T. Farren, Sam Weller; Mr. Maclean, Old Weller; Mr. Stoyke, the Judge; and Mr. Soutar, Mr. Winkle. The amount, clear of expenses, obtained for the College was 192*l.* 14*s.*

We regret to say that the application for divorce

of Mrs. Dominick Murray furnishes the *New York* press with the most "sensational" portion of its contents. No less than four columns are devoted in the *New York Herald* to the proceedings in court. We are glad, however, to state, in behalf of a clever and conscientious actor, that the process taken against him appears misjudged, and that no charge of any kind is made good against him. All the witnesses spoke to Mr. Dominick Murray's kindness and forbearance under circumstances of the highest provocation.

Mr. and Mrs. ROUSBY re-appeared on Saturday last at the Queen's Theatre, playing their original parts in 'Twixt Axe and Crown.' The only variation of the original cast consisted of the substitution of Mr. Harcourt for Mr. Belford as *Sir John Harrington*.

'AMY ROBSART' will be revived at Drury Lane on the 27th of February, when the pantomime will be withdrawn.

THE title of Mr. Burnand's new drama, to be produced at the Adelphi on the 5th of February, is 'Deadman's Point; or, the Lighthouse on the Carn Ruth.'

A CURIOUS proof of the uncertainty of theatrical matters is shown by the fact that Mr. Robertson's comedy, 'War,' which was so complete a failure in London, has obtained a great success at the Boston Museum Theatre. Elsewhere in America, however, it has been less fortunate.

MISS BOUVIERIE has recommenced at the St. James's Hall a series of "costume recitals," in which she departs from the system of her former entertainments. In place of a representation of a single play, a variety of readings, dramatic and lyrical, is given, accompanied by musical selections. Scenes from Shakespeare's 'Henry the Eighth,' Byron's 'Heaven and Earth,' and Shelley's 'The Cenci,' were interspersed with others from Pope, Milton and Moore. The reading was dramatic; Miss Bouvierie's employment of gesture and facial play being almost as great as in a stage representation. For each different recitation a characteristic costume was adopted.

LAST Tuesday, a very interesting musical and dramatic performance took place at Brussels, in the Théâtre des Galeries Saint-Hubert, for the benefit of the International Association for rendering aid to the distressed prisoners of war. The following, according to the *Indépendance Belge*, was the attractive programme:—Two favourite comedies, 'Le Gendre de M. Poirier' and 'Le Supplice d'un Homme'; the principal scene from the 'Mariage aux Lanternes,' with Mdlle. Van Gheel, who in Paris was the *Méphistophélès* in M. Hervé's 'Le Petit Faust' at the Théâtre des Folies-Dramatiques. In the concert, Signor Agnesi and Mdlle. Sternberg each sang two pieces; Mdlle. Van Gheel sang a new unpublished romance by M. Faure; Madame Célanie Chaumont sang some of her piquant *chansonnettes*. In addition to all this, Mdlle. Jeanne Tordens recited 'Le Parricide,' from Victor Hugo's 'Légende des Siècles' and 'Les Vieillesse,' written by M. de Bornier.

THE *Illustrirte Zeitung* gives a very bad account of the state of the small German theatres: such is their condition that many of them will have to be closed. At Bromberg, Posen, Halle and Düsseldorf, the performances which were to have inaugurated the new year have been put off, and many dramatic companies have been dissolved. From the same source, we learn that in the two Court theatres of Munich there have been 308 performances during the past year. Amongst the many novelties produced should be noted Schneegans's 'Maria Stuart in Schottland,' Heigel's 'Marta,' Koberstein's 'Erich XIV.,' Wichert's 'Nar des Glücks,' and some plays by Rosen and Willbrandt. Of the operas given for the first time, Hornstein's 'Adam und Eva' is the one most worthy of mention after Richard Wagner's 'Walküre.'

SIGNORA GIACINTA PEZZANA-GUALTIERI, directress of the Teatro delle Logge, has brought out several novelties, amongst which the 'Fra Monreale' of Signor Stanislao Morelli, the author of

the well-written play, 'Arduino,' has been very successful. Among the new pieces which will shortly be performed are, 'La Donna di Altri,' by Signor L. Gualtieri; 'Una Varietà nella Specie,' by Signor Luigi Alberti; and a new comedy, by Eugenio Checchi.

ANTIQUARIAN NOTES.

An Epigram on Ben Jonson.—I ask you to print the following epigram on Ben Jonson for two reasons: it is, I believe, unknown, and anything relating to him is of interest; and its publication may give a clue to the author of 'Times Whistle and other Poems,' about whom I inquired in No. 2247, p. 657.—

Scribimus indocti doctique epigrammata passim.

Johnson, they say, 's turnd Epigrammatist;
See think not I, believe it they that list.
Peruse his books, thou shalt not find a dram
Of wit, befitting a true Epigram.
Perhaps some scraps of play-books thou maist see,
Collected heer and there confusidlie,
Which piece his broken stuffe, if thou but note,
Just like soe many patches on a cote.
And yet his intret, Cato sta[n]ds before,
Even at the portall of his pamphlets dore,
As who should say this booke is fit for none
But Catoes, learned men, to looke vpon;
Or else let Cato censure if he will.
My booke deserves the best of iudgement skill:
When every gull may see his booke's vntwinted,
And Epigrams as bad as ere were written,
Johnson, this worke thy other dote distaine,
And makes the world imagine that thy vein
Is not true bred, but of some bastard race;
Then write no more, or write with better grace;
Turne thee to plaies, and therin write thy fill,
Leave Epigrams to artists of more skill.

The first volume of Jonson's "Works" appeared in 1616; if the "pamphlet" of this short poem refers to that, Mr. W. C. Hazlitt's date cannot be far wrong. And this is confirmed by a line in the First Satire—

Ravillacko

Doth neither *Saints* nor *Martires* title lacke.

The Dean and Chapter of Canterbury have generously placed the MS. in my hands that I may copy and print it at my leisure. Four sheets are already in proof for the Early English Text Society, and the whole volume will appear, I hope, in March.

J. M. COWFER.

Chüg-Chüggye.—This word—for it is a word, and not merely a sound—is used in the south-west and west of England in calling swine. Can any reader suggest its derivation, or point out its occurrence in any old English work? About the New Forest "chüg" and "chüggy-pig" are colloquisms as fully established amongst the cottagers as puss and pussy-cat in nursery parlance. I never heard the word in the north or east of England. In a little tale translated from the Hungarian which appeared in the *Cornhill Magazine* last year, a Magyar country maiden is described as summoning her grunting charges with the very same word as a Hampshire chaw-bacon would use. H. M. C.

Plumped.—Your Correspondent (*Athen.* No. 2255) would not succeed, I am sure, in inducing any lover of Shakespeare to read *plumped* instead of the exquisitely expressive word (*plumed*) of Othello, even if *plumped* were a misprint and had been correctly quoted by Sir John Suckling from some unknown edition of 'Othello.' The chronicler, Hall, may say a *plump* (or *clump*) of spears or troops; the poet, Shakespeare, says *plumed* troops. It is so in the first folio, 1623, and doubtless is so, though I cannot now verify it, in the separate edition of 'Othello' published the preceding year. But the word is simply a *misprint* in the edition of 'The Goblins,' 1696, quoted by Mr. Daniel. Sir J. Suckling quoted 'Othello' correctly in the previous edition of 'The Goblins,' published in 1658, where the word is *plumed*. W. F. TIFLIX.

TO CORRESPONDENTS.—C. M.—R. J. M.—J. J.—E. F.—Y. E. C.—J. A. B.—R. S.—A. H.—C. R.—G. R.—received.

Erratum.—Page 78, col. 3, line 39 from bottom, for "Torey" read *Toey*.

† There cannot be a doubt upon this point. See the reference which he makes to Cato at the end of the Dedication to his *Epigrammes*, ed. 1616, p. 768.—Ed.

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